NOVEMBER 1956 50 CENTS

11 dance MAGAZINE

Learning to dance
with dance notation (p. 36)

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NEWS of Dance and Dancers

MET BALLET LINE-UP

Two male soloists are making their debut with the **Metropolitan Opera Ballet** this season. They are **Pierre Lacotte,** formerly of the Paris Opera Ballet, who last year headed his own co., the Ballet de la Tour Eiffel—to be seen in "Ernani" and the Solov ballet, "Soiree," and **Geoffrey Holder,** who will have leads in the dances for "Aida" and "La Perichole." **Mary Ellen Moylan** returns as prima ballerina.

New corps members this year are **Suzanne Ames, Nancy Benson, Ann Etgen, Edith Jarell, Helena Petroff, Doris Wright, Tommy Andrews, Craig Crosson, Vittorio Korjhan, Bruce Marks** and **Steve Willard.**

Zachary Solov is again the Met Ballet's choreographer, **Antony Tudor** is artistic administrator, and **Mattlyn Gavers** is ballet mistress.

CHANGES AT S.F. BALLET

Lew Christensen, Dir. of the **San Francisco Ballet,** reports that **James Graham-Lujan,** after 7 years as Artistic Dir., has parted company with the orgn. because of policy disagreements. Praising Mr. Graham-Lujan for "admirable contributions to the co.'s artistic taste," Mr. Christensen says that the post of Artistic Dir. is not vacant, but rather modified into one of "artistic collaborator." This is to be **Lincoln Kirstein,** Dir. of the **NYC Ballet.**

INTERNATIONAL NOTES

Marjorie Tallchief and **George Skibine,** absent from the US for 5 years, arrived in NYC Oct. 23 on the Liberte to begin rehearsals for their US tour as stars of **Ruth Page's Chicago Opera Ballet.** Later this season Miss Tallchief becomes Prima Ballerina, and Mr. Skibine will be Premier Danseur and one of the choreographers of the **Paris Opera Ballet** (see News from France, and pic. on p. 59).

Helen Morrison, while at work this summer on filming a full-evening program of dances by **Sybil Shearer,** wrote to the English cinema magazine, "Sight and Sound," for some technical information. On hearing about the film, they wrote back requesting that it be sent for a showing in London. It was scheduled to be presented by the British Film Inst. Oct. 13.

Exhibition ballroom team **Ruth Harrison** and **Alex Fisher** (see photos page 88) begin a 12-month engagement at the Club Lido in Paris Dec. 11. They will feature their comedy ballet, "Amphytrion," which they presented several seasons ago at the Radio City Music Hall.

American Indian dancer **Tom Two Arrows** this month begins his 2nd Far Eastern tour under the sponsonship of ANTA's Int'l Exchange Program. His 4-month itinerary will include Japan, Korea, Formosa, Vietnam, Cambodia, Thailand, Burma and Malaya.

Following the summer season of his **Festival Ballet** in London, **Anton Dolin** staged "Giselle" (in 4 days) for **Ana Roje's** ballet co. in Zagreb, Yugoslavia. Cast features **Myles Marsden** as Albrecht and **Deidre O'Conaire** as Myrtha . . . **Lalli,** American exponent of Indian classical dance, returns to NY after a year of study in Madras and Bombay . . . NYC teacher-choreographer **Valentina Belova,** during a visit to Belgium this summer, staged "Haffner Serenade" for Flemish TV in Brussels. In Nov. the French TV station there is presenting her ballet, "The Constant She" . . . **Luisillo** and his Teatro de Danza Espanola are currently touring Ireland.

ALONG BROADWAY

Dance satirist **Iva Kitchell,** not seen in NYC for several seasons, is bringing her one-woman show to B'way for 10 days beginning November 9 at the Bijou. Titled "That Girl at the Bijou," the programs will be different combinations drawn from 26 numbers in her repertoire.

Next at the Bijou, opening Nov. 26, will be "Cranks," an intimate revue which enjoyed a long run in London. The offbeat 4-character show is the creation of Sadler's Wells choreographer **John Cranko.** Performers will be **Annie Ross, Gilbert Vernon, Hugh Bryant and Kenneth Haigh.**

When **Gwen Verdon** leaves "Damn Yankees" on Dec. 3, she will be replaced by **Gretchen Wyler** . . . Dancers in the cast of "The Bells Are Ringing," choreographed by **Bob Fosse** and directed by **Jerome Robbins,** are **Peter Gennaro, Norma Doggett, Phyllis Dorns, Patti Karkalitz, Marsha Rivers, Beryl Towbin, Anne Wallace, Nancy Schwartz, Frank Derbas, Don Emmons, Casimir Kokich, Tom O'Steen, Billy Sumner, Ben Vargas, Billy Wilson** and **Edward Heim.**

SHAWN 65; PILLOW 25

A Silver Jubilee Committee for the **Jacob's Pillow Dance Festival** at Lee, Mass., has launched a fund-raising drive for student dormitories. It is hoped that the 1st building will be ready for the coming summer, which will mark the 25th anniversary of the Festival's beginnings with studio performances. The drive opening coincided with founder-director **Ted Shawn's** 65th birthday on Oct. 21. In going through programs to send appeal letters to artists who have appeared at the Pillow, the Committee discovered that the list totaled 795. *(over)*

(continued from page 3)

AROUND NEW YORK

The Merry-Go-Rounders are presenting 5 Thanksgiving holiday performances for children at the Phoenix Theatre Nov. 21-24. Program will include "Ballet Charades," "Forest Adventure" and "Tyrolean Wedding" . . . A Country Dance Party (for beginners) is being presented Nov. 10 at Metropolitan-Duane Hall by the **Country Dance Society** . . . **Gia and Lea Wallace** have begun a series of Sat. aft. children's shows at the **Village Dance & Puppet Center** . . . 16 senior ballet students of the **H.S. of Performing Arts** will appear in Paul Creston's "Dance Overture," choreographed by **Lillian Moore,** in the Dec. 1 program of the NY Philharmonic-Symphony's Young People's Concerts . . . **Benjamin Harkarvy** choreographed dances for the current show at the Bowman Room of the Biltmore. Dancers are **Gwen Lewis** and **Iris Gottlieb.**

Walter Terry, Agnes deMille, Martha Graham, Martha Hill, Lincoln Kirstein, La Meri, Jose Limon, Bessie Schoenberg and **Johanna von Goeckingk** participated in the panel discussions on dance during the Inst. of Int'l Education's 2-day conference "The Arts and Exchange of Persons," Oct. 4 and 5.

OFF-BROADWAY EVENTS

A cast of 18, including 6 singers, will appear in "Her Name Was Harriet," which **Donald McKayle** has revised for the 1st performance by his newly reactivated co. at Hunter Coll. Nov. 24. Among dancers supporting Mr. McKayle are **Cristine Lawson, Kathleen Stanford, Jacqueline Walcott, Lee Becker, Doreen Richardson, June Lewis, Alvin Ailey, Ernest Parham** and **George Mills.** Program will also include "Games" and "Nocturne."

Geoffrey Holder & Co. premiere "The Divine Horseman" at their YMHA concert Nov. 25. An exhibit of Mr. Holder's paintings will be held in the Kaufmann Aud. lounge at the time of the concert . . . **Mattlyn Gavers** will choreograph "Coppelia" for the Jan. 19 Young People's Concert of the Little Orchestra Society at Hunter College.

Robert Joffrey staged the dances for the Carnegie Hall Playhouse production of the Paul Green-Kurt Weill "Johnny Johnson," replacing **Ray Harrison,** who has been ill . . . Indian dancer **Bhaskar** has formed a co. featuring American-trained **Sasha** as his partner. The group performed Oct. 21 at Carnegie Recital Hall, and appear again at the B'klyn Academy Nov. 27. Bhaskar is teaching at the Michaels Studio.

CHANGE OF ADDRESS

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The **Afro-Arts Theatre,** which began its 1956-57 season Oct. 28, announces that forthcoming programs will include **Ned Williams' Afro-Haitian Dancers, Bhanumathi's Dancers of India** and the **Nigerian and Gold Coast Dancers** . . . Estonian plastic dancer **Ella Ilbak,** visiting the US at the invitation of Estonian Aid, gave a recital Oct. 14 at Washington Irving H.S. . . . A last-minute injury sustained by **Betty Lind** necessitated the postponement of her co.'s Oct. 14 program at the YMHA.

Orest Sergievsky is choreographing dances for "The Dream," to Purcell music, which the Columbia U. Drama Dept. will perform for 2 weeks beginning Nov. 26 at the Brander Matthews Theatre. Featured dancers are **Gayle Spear,** formerly of the de Cuevas Ballet, and **Ronald Murray,** one-time member of the Borovansky Ballet in Australia. Mr. Sergievsky is also preparing a Dec. 9 program, to be shared by the Slaviansky Choir, in which **Patricia Bowman** will dance the original "Dying Swan."

DIAMONDS ARE A GIRL'S . . .

Ethel Winter of the Martha Graham Co., during appearances in summer stock, was asked to be a fashion show model. One accessory she was requested to wear was the Hope Diamond, no less. She snapped her fingers at warnings that the fabled jewel had brought bad luck to a long succession of wearers. The day after the fashion parade non-superstitious Miss Winter fell and broke her foot.

LONDON DATELINES

The **Bolshoi Theatre Ballet** has captured London's headlines. For 3 weeks before the co.'s Covent Garden season opened on Oct. 3 the doubts hanging over the visit made front-page news. After the "will they—won't they" comedy, which was discussed at Cabinet level, the Russians, once arrived, became the No. 1 topic of conversation, and **Ulanova** has become as well-known as Liberace. The Opera House has been packed to suffocation at every performance, and tickets have changed hands at many times their face value. This brisk black market varied in scope from dignified advertisements in "The Times" down to street-corner spivs. London is in the throes of a bout of balletomania more acute than it can ever have known before.

The season opened with "Romeo and Juliet," the cast including the legendary Ulanova, and the audience including everyone in London who could beg, borrow or steal a ticket. It proved a magnificent choice for the 1st night. **Lavrovsky's** choreography is fairly simple technically but marvelously expressive. The old red herring that Soviet Ballet has not learned the lessons of Fokine and is still back in the Petipa era, was killed stone dead in the 1st 10 minutes. The story is told with economy but made absolutely explicit, and the West has nothing to teach them about dance characterization. Settings and costumes by Pyotr Williams are extravagantly opulent. The dancing had immense style. Behind the simplest movement one felt the presence of a continuous tradition stretching back nearly 200 years. Ulanova lived up to every expectation—a great, simple dancer and an actress possibly without equal. Yet it remained a triumph for the whole co., with **Yuri Zhdanov** (Romeo), **Sergei Koren, Georgi Farmanyants, Alexander Lapauri, Alexander Randunsky, Elena Itiushchenko, Iraida Olenina, Nina Christova** and **Boris Khokhlov** all earning their share of the tumultuous reception.

"Swan Lake," first presented Oct. 8, seemed a little disappointing in general theatrical effect. It was nowhere near such a stimulating production as that presented by the **Moscow Stanislavski Ballet** in Paris last June. It is based on the early 20th Century revision of Petipa-Ivanov by **Alexander Gorsky,** and is choreographically nothing remarkable. The settings and costumes by Versaladze are unexcitingly conventional but rather pretty. The production went all out to tell the story clearly, and differs entirely in style and atmosphere from our Western version. We have a myth; they have a fairy story. The classical dancing of the co. was shown up clearly. They have a broad, sweeping approach, full-hearted and invigorating. Wonderful arms and backs, less admirable below the waist. They jump like Olympic champions, but have little in the way of beaten steps. The men are men, the women are women, and all dance as though they love it. Odette-Odile was danced by 20-year-old **Nina Timofeyeva**—immensely promising, but not yet out of this world. Superb dancing from the Prince, **Nikolai Fadeyechev,** and the Gorsky interpolated character of the Jester, by Farmanyants.

The 1st act of "The Fountain of Bakhchiserai" (on Oct. 9) has everything—classical pas de deux, mazurkas, cracoviennes, sword-dances, sword-fights, love,

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murder, abduction, Polish princes and Tatar warriors. It ends with a castle being burned to the ground and mangled bodies stacked up on the stage in tidy groups. This one is a must for all admirers of Davy Crockett and contained the finest virtuoso dancing seen at Covent Garden in living memory. The next 2 acts, although good strong drama, are something of a let-down. The last act contains a Tatar dance, ecstatically led by **Gleb Yevdokimov,** that makes any current version of "Prince Igor" look like a Viennese waltz. The co.'s 2nd ballerina, **Raissa Struchkova** (earlier seen as a lovely Juliet), played the abducted Polish girl who awakens love in the savage Tatar breast of Alexander Lapauri. Both they and the whole co. danced **Rotislav Zakharov's** 20-year-old ballet for all it was worth. The music by Boris Asafiev tinkled; if the spirit of Fokine is not dead, neither is the spirit of Drigo.

Other recent London events have included a splendid debut by **Nadia Nerina** in the title role of "The Firebird;" **Ram Gopal** and his Indian Ballet at the Festival Hall and the London Hippodrome: **Antonio,** as everything as ever and just as popular, with a greatly improved co. at the Palace. Coming events are **Jose Greco** at Festival Hall for Christmas; a Christmas season at the Stoll for Dolin's **Festival Ballet;** a new 2 or 3-act ballet by **Ashton** on the theme of Ondine. *Clive Barnes*

BEG PARDON

We regret not having credited **Matthew Wysocki** for the performance photos of the American Dance Festival in New London on Pages 10 and 11 of the Oct. issue.

NEWS FROM FRANCE

Georges Hirsch, who returned this season again to be Administrator of the Nat'l Lyric Theatres, has made some major decisions concerning the ballet. (DANCE Magazine revealed the difficulties besetting the **Paris Opera Ballet** in its Oct. issue.) Foremost among the changes was the fact that **Serge Lifar** received an offer of renewal of his contract as Ballet Master and choreographer, but not as dancer. It is also understood that limitations were put on his power to make final decisions on new ballets. Mr. Lifar has publicly threatened to resign, but so far the situation is unresolved.

Harold Lander's position as Director of the Ballet School has been transferred to **Lycette Darsonval,** who also continues to perform. Lander is being kept on as a choreographer.

Although the hiring of **Marjorie Tallchief** and **George Skibine** as leading dancers is an interesting step, the departure of **Nina Vyroubova** is unfortunate. **Micheline Bardin** and **Youly Algaroff** are also leaving.

Among the season's projected works are a revival of Lifar's "Passion." Skibine will probably dance "Giselle" with **Yvette Chauvire.** And **Ludmilla Tcherina** is slated for the principal role in the Debussy-d'Annunzio oratorio, "The Martyrdom of St. Sebastian," with choreography by Lifar.

On the tentative list are **Massine's** "Symphonie Fantastique," with Christian Berard decors, and **Heinz Rosen's** "La dame a la licorne" . . . An exchange between the Paris Opera and Moscow Ballet is possible for next spring.

The Paris Opera dance season began Sept. 19 with an evening of repertoire works. "Coppelia" presented **Madeleine Lafon** in one of her best roles. As Franz, **Pauline Dynalix** (in France, the role is done in travesty) was witty and charming. "Soir de Fete" was danced with the new sets designed for it last July by Jean-Denis Malcles.

Roland Petit and **Renee Jeanmaire** are heading a new show called "The Ballets de Paris Revue."

Marie-Francoise Christout

REGIONAL COMPANIES

Mia Slavenska performed "Medea," the dramatic solo choreographed for by her **Charles Weidman,** in the "Dance Festival —Fall 1956" program sponsored by the **Louisville Dance Council.** She also appeared with the **Louisville Ballet Co.** in "Pas de Valse," "Symphonic Variations" and "The Nutcracker Suite," as well as in classical duets with **Robert Morrow.** The program was shared by the **Center Modern Dance Workshop** and the **Louisville Dance Theatre.**

12 dancers for the Senior Co. and 12 dancers for the Junior Co. were selected at the Sept. 29 auditions for the **Southern Ballet** in Atlanta. Rehearsals are now in progress for a Feb. season. The Southern Ballet is sponsoring **Ninette de Valois'** Atlanta lecture Nov. 25.

The Crescent City Ballet in New Orleans, directed by **Lelia Haller,** is appearing with the N.O. Symph. Nov. 8 and 26. The group also danced Oct. 19 on the NBC "Today" show.

The new **Amarillo, Tex., Civic Ballet,** directed by **Gene Galle,** scheduled its 1st perf. Oct. 31 at an Amarillo H.S. assembly. A full-evening program is planned for the Christmas season. Plans include bringing guest instructors to Amarillo for co. classes. First to be announced was **Mia Slavenska** on Oct. 26, 27 and 28.

The **Ballet Society of Memphis** got off to an eventful start for its 5th season. An invitational showing of the Russian "Romeo & Juliet" ballet film had to be quickly shifted from Oct. 18 to Oct. 25 because the theatre caught fire. The Soc. is offering scholarships to male dancers. Information may be obtained from Pres. **Charles Kirby** at 500 N. Highland, Memphis. Other officers just elected are **Mrs. Guy Bates, Mrs. Rowland Witsell, Mrs. Joye Thompson, Eloise Wilmot Haynes** and **Mrs. John Dean. Manolo Agullo** continues as Artistic Dir. *(over)*

NOVEMBER CALENDAR OF EVENTS N. Y. C.

Nov. 3	**Paul Draper** Hunter Coll. Playhouse; 8:30
Nov. 3	**May O'Donnell & Co.** B'klyn Academy; 8:30
Nov. 9	**Folk Dances of the World Dir. by Michael Herman** Cooper Union; 8:30
Nov. 9	**Theatre of Angna Enters** B'klyn Academy; 8:30
Nov. 9-19	**"That Girl at the Bijou": Iva Kitchell** Bijou Theatre
Nov. 11	**Sophie Maslow & Co.** 92nd St. YM-YWHA; 2:40
Nov. 17-18	**Murray Louis Dance Concert** Henry St. Playhouse; 8:30
Nov. 18	**N. Y. Ballet Club John Martin, Speaker** Academy of Ballet Perfection; 3:00
Nov. 18-19	**American Indian Dances** (Nat'l. Cong. of Am. Indians) Hunter Coll. Playhouse; 8:30
Nov. 21	**The Merry-Go-Rounders** Phoenix Thea.; 4:30
Nov. 22	**The Merry-Go-Rounders** Phoenix Thea.; 2:30
Nov. 23	**The Merry-Go-Rounders** Phoenix Thea.; 11 a.m. & 2:30
Nov. 24	**The Merry-Go-Rounders** Phoenix Thea.; 11 a.m.
Nov. 24	**Donald McKayle & Co.** Hunter Coll. Playhouse; 8:30
Nov. 25	**Geoffrey Holder & Co.** 92nd St., YM-YWHA; 8:40
Nov. 27	**Bhaskar & Co. with Sasha** B'klyn Academy; 8:30
Nov. 30	**Elements & Structure of Dance Lecture: Jean Erdman** Cooper Union; 8:30

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(continued from page 5)

The 5-year-old **Richmond, Va., Civic Ballet** has just expanded its activities to include a Jr. Civic Ballet, with an initial enrollment of some 70 young dancers. The Richmond Civic Ballet was first organized by **Betty Carper Grigg** and **John Hurdle** in 1950, with a nucleus of 20 young housewives, secretaries, students, school teachers, and even a doctor. The co. has contributed dance to operetta and theatre performances to tobacco festivals, Christmas pageants and fashion shows. They hope soon to present their 1st independent ballet program. Since Mr. Hurdle left to take a teaching post at the U. of Tulsa, Mrs. Grigg has been assisted by **Gene Hammet.**

Gladys Lasky, who teaches ballet at the **Fred Astaire Studio** in Macon, Ga., at the end of Sept. completed organization of the **Macon Civic Ballet,** a co. of 26. Miss Lasky, a specialist in 19th Cent. styles, particularly the Blasis and Bournonville techniques, reports that the co.'s 1st performance, which will include "Les Sylphides," will take place in early 1957.

DANCE SCENE USA

During the coast-to-coast tour of the **Ballet Russe de Monte Carlo,** scheduled to begin Oct. 21, a new ballet, "Tragedy in Calabria," will be added to the repertoire. Based on the Pagliacci story, it is being choreographed by **Salvador Juarez.** Cast will feature Mr. Juarez, **Nina Novak** and **Alan Howard** . . . **The Amer. Dramatic Ballet,** recently returned from a tour of So. America, will resume perfs. in Jan., with the sponsorship of **Dance Artists of Phila.** The co. features **Oleg Romansky, Anna Christine** and **Rex de Vore,** who are currently making a film of Mr. de Vore's "The Eternal Triangle" . . . **Gladys Hight** is staging "The Nutcracker Suite" for the Dec. 4 and 18 programs of the Chicago Symphony at Orchestra Hall . . . **Audrey G. Bookspan** appears at the Academy of Music., Phila., on Nov. 3 in one of the Phila. Orchestra's children's concerts . . . **Robert Moulton** and the **Minn. Dance Players,** featured on the opening program of the Nat'l Children's Theatre Conference at Evanston, Ill., takes his group to Winnipeg this spring to present 4 programs for youngsters.

What is believed to be the 1st convention to explore the use of motion choirs in religious worship was held in Boston Oct. 11-13. Training sessions and panel discussions featured **Ted Shawn, John Christian, Mrs. Paul Paukulis** and the **Rev. Robert Storer.**

TELEVISION TOPICS

CBS-TV's religious program, "Look Up and Live," is again making use of dance this season. Particularly well received was the Sept. 30 half-hour telecast of "Parable for Lovers," choreographed by **Pearl Lang.** Biblical quotations, the writings of St. Bernard of Clairvaux, and the Encyclical on Christian Marriage by Pope Pius XI provided the theme for the story of 2 young lovers. In the cast were **Toni Cook, Robert Cohan, Anita Dencks, Bertram Ross** and **Nancy Spanier.**

Ann Barzel's "Looking at TV" column in Sept. referred to a talented dance team not listed on the credits for the July 24 Fred Waring Show. Hillard Elkins writes that they are his clients, **M'Kay and Charles**—or **Mary K. Martinet** and **Charles Basile** . . . **John Heawood** will do choreography for NBC's 80-min. "Stingiest Man in Town" colorcast Dec. 23. The show is a musical version of Dickens "A Christmas Carol" . . . **Rod Alexander** is choreographer for NBC's "Jack and the Beanstalk" extravaganza Nov. 12 . . . Omnibus, on Oct. 21, included a re-run on film of **Agnes deMille's "Rodeo,"** as danced on the program by **The Ballet Theatre** several seasons ago . . . **Nina Novak** and **Alan Howard** danced the "Coppelia" Pas de Deux on the "Echoes of Poland" Ch. 13 show in NYC Oct. 21 . . . **Mary Ellen Moylan** and **Leon Danielian** were featured in the "Blue Danube Waltz" Oct. 15 in ABC-TV's "Voice of Firestone" . . . **Mata and Hari** withdrew from participation in the debut program, Oct. 21, of the **Ray Bolger** "Washington Square" NBC show . . . German dancers **Liselotte Koester** and **Jockel Stahl,** prior to a Columbia tour, make their American debut Dec. 2 on the Ed Sullivan Show.

SCHOOLS AROUND NEW YORK

Two students of the **Maria Nevelska Ballet School** have been signed by professional cos. **Alpha Liepa** has joined the **Royal Winnipeg Ballet,** and **Barbara Lee Spinner** is now with the **de Cuevas Ballet** in Europe . . . With the forthcoming demolition of the Roseland Bldg., the **Jack Stanly School of the Dance** must find a new location. Mr. Stanly is contemplating branches on L.I., in Westchester and in Louisville, Ky. . . . **Boris Novikoff,** Dir. of the **Russian American School of Ballet,** this summer in Hollywood choreographed dances for a half-hour TV pilot film, "Life of a Great Ballerina." He was also guest teacher at the studio of his brother, **Ivan Novikoff,** in Seattle.

Eve Gentry's Studio of American Dance at the Rehearsal Center has added this season a course for professionals in improvisation . . . **Richard Fitz-Gerald** and **Michael Hollander** of the **Jose Limon Co.** have opened a **School of Modern Dance** at Dance Players' Studio. Courses will include a class for business and professional men . . . **Michael Maule, Sonia d'Ancona** and **Vida Brown** are on the faculty of the new **Melissa Hayden School of Ballet,** which opened Oct. 15 in Cedarhurst, L.I. . . . **Erick Hawkins'** fall schedule includes professional courses, once-a-week classes for amateurs, composition study, and Sat. classes for young people . . . **The Nelle Fisher Studios** in Carnegie Hall are featuring technique classes with Miss Fisher (including dancing for singers and actors), and a musical comedy workshop conducted by **Jack Vaughan.**

"Dance Diary," the radio program over Fordham U.'s station, WFUV, conducted by **Ruth Ramsay,** Dir. of the **Cygnet Studio,** Jackson Heights, is being expanded Nov. 1 to a full-hour broadcast. On Nov. 16 Miss Ramsay gives a ballet lecture-demonstration at the Jackson Heights Public Library . . . The **Fara Lynn School of the Dance** in Jackson Heights, which offers ballet, modern, folk and social dancing, has opened a branch in Roslyn Heights, L.I. . . . **Elizabeth Delza** is teaching professionals, beginners and young people at the Dance Players Studio.

Eight young students of **Blanche Evan's School of Creative Dance** were accepted in competitive auditions by the **H.S. of Performing Arts** . . . **Edith Stephen** has resumed her modern dance classes following a tour of Europe, where she studied with **Wigman** and **Laban** . . . **Liljan Espenak** is giving a recital of dance improvisation Dec. 1 at the **Espenak School for the Art of Movement.** Titles and themes will be suggested by the audience . . . **Fred Berk,** following his return from the West Coast, has resumed teaching at the **Dance Inst. of the Jewish Theological Seminary** and at the **92nd St. YMHA.** He is currently choreographing for future programs by the **Goren Dancers.**

ASSOCIATION NEWS

Because of the outstanding success of last year's session in Columbia, **Dance Educators of America** are holding their 2nd Southeastern Regional Convention in Columbia, S.C., Nov. 10 and 11. Faculty will include **Jack Stanly, Galina Razoumoda Lazowski, Yurek Lazowski, Skip Randall, Bob Kimble, Jean Mead, Helen and Nino Settineri** and **Bill de Formato.** First fall DEA meeting in NYC was Oct. 28 at the Hotel Plaza.

The Fla. chapter of **Dance Masters of America** holds its annual convention Nov. 23-25 at the Hotel di Lido, Miami Beach. On the faculty, 5 Fla. chapter teachers, **Elvie DeMarko, Marilyn Youmans, Grace Thomas, Virginia Thomas** and **Bill Royal,** will be joined by **Edward Caton, Danny Hoctor, Gene Rollins** and **Bob Kimble** . . . The **La. Assn. of Dance Masters** (DMA) holds its 1956 convention Nov. 24 and 25 in New Orleans. Faculty will include **Gertrude Edwards Jory** and **Jack Stanly** . . . **Dance Masters of Ohio** (DMA) held a 1-day convention Oct. 21 in Akron. Teaching were **Lera Ray, Jack Stanly** and **Jimmie Hunt** . . . **Don Farnsworth** taught ballet at the Oct. 28 session of the **Pittsburgh DMA** chapter.

The **Nat'l Council of Dance Teacher Orgns.** held its general meeting in Boston

(continued on page 95)

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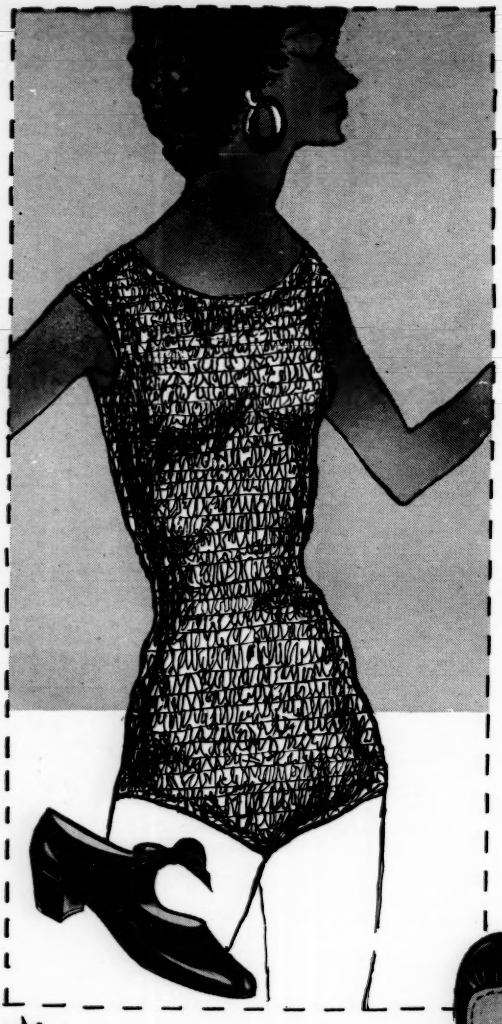

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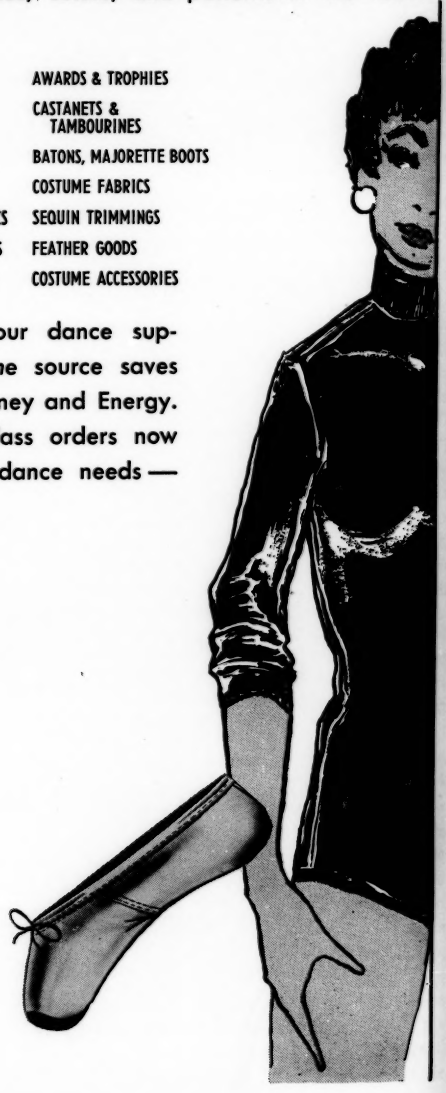

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LOOKING AT TELEVISION

WITH ANN BARZEL

If you don't like the dance fare these months just stick around, good things are coming, Sadler's Wells in its full length *Cinderella* is promised by NBC for April 29. CBS' *Seven Lively Arts*, Robert Herridge's daring project for 1957, includes original ballets on its agenda. Jazz and folk ballets are mentioned and a dance work based on Hudson's *Green Mansions*.

The above gossip for the future. There was also dance talk from experts on recent programs. Absorbing were the comments on dance included in Leonard Bernstein's lucid presentation of the history of American musical comedy on *Omnibus* (ABC-Oct. 7). Bernstein started with *The Black Crook*, proceeded through the period of extravaganzas to Gilbert and Sullivan, through *The Merry Widow* and the pastiches of yesterday to the well-knit, logical musical play of today. The theme was integration — integration of song and dance with the plot.

Dance in *The Black Crook* was mentioned, but aside from a few tinkly tunes on the piano was left unillustrated. However, a glimpse of a contemporary playbill with choreographic credit to David Costa and listing of Marie Bonfanti and Rita Sangalli as premiere danseuses was evocative. Other periods were illustrated more graphically. Bernstein played the music, we assume the singers did well by the songs, and an excellent group, in which Lee Becker was a standout, showed the progress of dance. John Butler was choreographer. Balanchine's *Slaughter on Tenth Avenue*, the work of Agnes de Mille, Jerome Robbins and Michael Kidd all were given honorable places in history. Dances were few and uniformly short.

Another talk on dance was an interview with Gower Champion on *Wide Wide World* (NBC-Sept. 30). Dave Garroway was conducting a tour of Hollywood movie making that day and came upon Champion directing Jane Powell in a lip-singing sequence. The dancer's strenuous gestures that guided the silent singer were in themselves a dance. Champion's voiced preference for cinema as a dance medium was given during a relaxed chat. (Ever notice how beautifully relaxed dancers can be when not in the yoke?) Most enlightening was the comment that in the movies dancer and choreographer have a wider scope. More difficult steps can be done. Things one would not dare before the one-shot television camera can be tried a number of times for a movie. Mishaps can be eliminated and only the successful accomplishments are welded together for the whole.

On *Wide Wide World*, Sept. 16, The Virginia Tanner Dancers, who had figured in a broadcast last spring, this time said farewell to summer in a deserted amusement park — the locale for an imaginative dance-game, *Miss Marco Polo Jones in Mother Goose Land*. The little girls Miss Tanner works with are utterly charming, and their unaffected, artless approach is endearing. But discount the attraction of childhood and, for this viewer, it all boils down, theatre-wise, to choreographic nothing.

On Sept. 16 *Wide Wide World* again attempted to make TV history by getting a direct reception of a broadcast from London. It was not successful. While London televiewers were seeing the Sadler's Wells Theatre Ballet in a new ballet by Kenneth MacMillan, we heard the Mompou music and wondered what images the scrambled lines on the screen were trying to project.

The Royal Danish Ballet, having made an impact on the general public, was presented on the *Ed Sullivan Show* of Oct. 7. The introduction explained little about the company or the ballet to be danced. Ed patted the program on the back for being generous, and most of all being first in bringing the Danes before the public, just as it had brought Moira Shearer, Margot Fonteyn and the Sadler's Wells.

Add to Sullivan's score the Harvest Moon Ball winners on the 16th. The winners were several degrees better than those of previous years. Does it reflect better ballroom teaching and higher level participation in public ballrooms?

Some twenty members of the Danish company danced the Tarantella from the third act of *Napoli*. It was light, gay and joyous. The close view afforded some of the proceedings was revealing. The *relevé* onto *demi-pointe* in toe-shoes, the well-arched feet of the boys, the clean turned-out positions were all part of the Danish schooling the dance world is avidly interested in. However, except for an *adagio* variation for four girls, the material we saw was more folksy than balletic and left millions of laymen with the impression that the Danes do not go in for virtuosity.

Switching to ABC's channel right after the Dane's number brought in several dances in definitely folk genre. First there was a delightful Irish dance by Peggy Carty, who had come all the way from Ireland to compete on Ted Mack's vastly improved *Amateur Hour*. A bit later came ABC's *Polka Time* with a lusty Polish Mountaineer's Dance by Felix Sadoski's group. The Metro Group followed in Russian dances. Although listed as amateur, the years of working together and the type of tricks mastered makes this particular organization unusually exciting. Their dances are vulnerable in arrangement and style but the sheer acrobacy and athleticism always brings cheers.

Steve Allen has not entirely neglected Terpsichore. For his Sept. 16 show he planned a large-scale dance production with Sammy Davis Jr. The on-location plans hit snags and the number was cancelled. But Davis appeared with his father and uncle in the ingratiating, easy-limbed tap turn that has been their stock in trade. Spanish dancer José Melina also scored for Allen on the 23rd.

Esther Williams swam for NBC on Sept. 29 and Jonathan Lucas made numbers for the tank-side dancers in the big show. If I hadn't read it was Lucas I'd have thought it was the work of one of the old-time chorus directors.

The *Cole Porter Show* on CBS Oct. 6 was directed by Robert Alton and dance got several breaks. Don Crichton's lanky eccentricities backed by an ensemble were a pleasant introduction to the program in "Another Opening, Another Show." The ensemble was dressed casually — sweaters, short skirts, slacks. This was followed by a dance commercial in which three formally attired couples waltzed around and caressed the newest Ford cars and mimed their streamlined beauty, spaciousness and speed. Sally Forrest and George Chakiris danced attractively to Cole Porter's *Night and Day* and *Begin the Beguine*. Chakiris, also sings creditably and seems as much a find as advance notices shouted.

THE END

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

No matter what the weather man said, it was a long dry summer so far as movie musicals were concerned. *The King and I* made its way through the neighborhoods, and a month or so later came *High Society* — with astonishingly little dance in it, considering that the director was Charles Walters. Audrey Hepburn's fawn-like grace in the grand mazurka sequence from *War and Peace* just about summed up dancing on the screen during the hot summer months. Late in September, however, that hardy perennial *The Vagabond King* flickered briefly into view to usher in what might be called the movies' own *grand saison de ballet.*

As is so often the case in the entertainment world, the first flower of the new season proved scarcely worth the picking. The story of Francois Villon has been told so many times and in so many ways since the Rudolf Friml operetta made its debut in 1925 that one wonders whatever possessed Paramount to bring out still another version.

The picture appears to have been cut to the bone, resembling nothing so much as one of those tab versions of musical shows that used to tour the vaudeville circuits during the early Thirties. There is just enough plot incident to give the audience the gist of what is going on, and then we are whisked into a solo or duet — rarely more than one chorus long. It seems safe enough to assume that, along with the plot and the music, a good deal of dancing also fell to the editor's shears. The choreography is by Hanya Holm, her first film assignment in Hollywood. But what comes out on the screen might have been arranged by almost anyone. She has only two spots — a peasant-ish tavern dance with a stamp, stamp, swing effect prettily enhanced by flaring red and orange costumes; the other, the "big" ballet, is an Adam and Eve *divertissement* whipped up for the court of King Louis XI to the tune of *Watch Out for the Devil,* with Oreste and Miss Grayson glumly chanting the words from the sidelines. Any resemblance to a recent *divertissement* whipped up for the court of the King of Siam, of course, is purely coincidental. David Nillo and Dolores Starr, in white leotards and chalky make-up, dance the children of temptation, while a lithe young lady (unbilled) coils about a white tree holding out the forbidden fruit. And then, at the fateful moment, a chorus of leaping red devils bursts into view. Not only is it all disarmingly brief, but the performance is interrupted repeatedly for close-ups of the singers. Miss Holm deserves another chance under happier auspices.

The Best Things in Life Are Free, a film biography of those noted musical comedy entrepreneurs of the Twenties, De Sylva, Brown and Henderson, boasts a script by John O'Hara that he must have concocted while dodging traffic on the Pennsylvania Turnpike. Although one hardly looks to a musical for definitive history, O'Hara's screenplay seems to have gone intentionally out of its way to avoid all resemblance to fact. The order of the De Sylva, Brown and Henderson shows is garbled, songs are freely trans-

Sheree North and Jacques D'Amboise are the soloists in the big, and good "The Best Things In Life Are Free." Choreography by Rod Alexander.

20th Century Fox

posed from one musical to another. Needless to add, the dances are equally lax in recreating anything approximating the original, authentic *Black Bottom, Birth of the Blues* or such early D. B. & H. talkie hits as *Sunny Side Up* and *If I Had a Talking Picture of You.*

And yet the trio — portrayed here by Gordon MacRae, Ernest Borgnine and Dan Dailey — produced the kind of music that carries its own sense of period. It is impossible to dissociate their *Button Up Your Overcoat* from the era of raccoon coats, porkpie hats and hip flasks, or *Black Bottom* from the speakeasy floorshows and bathtub gin. And Rod Alexander, who staged the three main dance sequences for the film, has shrewdly capitalized on the nostalgia inherent in the songs themselves for his choreography. The *Overcoat* number, for example, finds the three principals and Sheree North cutting a modified Charleston in a hotel room, with MacRae plunking away on the inevitable ukulele. *Black Bottom,* presented as a show number, opens with one of Sheree North's jittery specialties that bears absolutely no relation to the Ann Pennington version — or for that matter, to the words she sings describing the dance. But then it moves on to a speakeasy for a taut courtship routine between Miss North, a gangster and his henchmen, capped by a riotous fashion show of mid-Twenties *haute coutoure* that is punctuated by a running gangland battle. The entire sequence is brilliantly timed and makes imaginative use of the wide screen.

Nimble Jacques d'Amboise, of the New York City Ballet Company, dances the gangster chief in *Black Bottom,* a swift, menacing figure in tight black overcoat and slouch hat. His big moment, however, comes in Alexander's elaborate handling of the *Birth of the Blues* ballet — a jail setting surrounded by shadowy atmospheric hints of the deep South. Sheree North prances by the jailhouse in a tight red dress and d'Amboise, inflamed, bursts out of his cell and into an impassioned *adagio* with her. Miss North, no technician, writhes in sheer eroticism; but d'Amboise's clean leaps, twirls and tender gestures transform a dance that might have been acutely embarrassing to audience and performers alike into the high-point of the show. The lesser chores — back-stage rehearsal dances and brief specialty spots — are capably handled by assistant choreographer Bill Foster.

Continuing the trend of adapting once-successful old comedies into less successful new musicals, M-G-M has based its *Opposite Sex* on the Clare Booth Luce hit of the late Thirties, *The Women.* Clearly the time has come to let well enough alone. It takes more than half a dozen songs and dances popped into a script to produce a musical comedy. Some sense of integration must also be present, a rhythmic continuity that binds the musical sections into the fabric of the entire work. Nothing of the sort happens in *The Opposite Sex.* June Allyson is introduced as an ex-singer, thus cueing in a flashback to a U.S.O. song and dance bit with Harry James and, somewhat later, a strutting, athletic routine that is explained away as her "TV comeback." The film, of course, is in CinemaScope; and choreographer Robert Sidney has taken this into account by devising a sort of gigantic jungle gym on which eight male dancers clamber and swing and hand Miss Allyson from one side of the screen to the other as she shouts out the measures of a tune called *Now! Baby, Now!* How all this would look on the TV screen is anybody's guess. Sidney has two other production numbers to work with, both fairly conventional, both presented as excerpts from a Broadway show. In one, the title song is handled by Dick Shawn and a bevy of luscious showgirls. A strenuous eccentric dancer and comedian, Shawn proves that the harder he tries, the less like Danny Kaye he becomes. *Dere's Yellow Gold on De Trees* is a light and easy calypso gracefully performed by Jerry Antes and an ensemble headed by Joan Collins. High moment in the show, however, has Jeff Richards, a ranch-hand Romeo, beating out *Rock and Roll Tumbleweed* to the accompaniment of Art Mooney's orchestra. Which gives some idea of the general level of achievement in *The Opposite Sex.*

In directing *The Grand Maneuver,* Rene Clair has clearly permitted his affection for *La Belle Epoque* — that fabulous, care-free era in France between 1900 and World War I — to get in the way of his ironical tale of a Don Juan's comeuppance. But if the story itself fails to come to life, the period glows in luminous color and charmingly reconstructed settings. As always, Clair has put considerable emphasis upon the dance elements in his story. The film seems to swing from lantern-lit *bal musette* to provincial ballroom to secluded bistro, offering tantalizing glimpses of the varied social dances of the period — and all set to the gay, lilting waltzes and infectious gavottes of Georges van Parys, whose music has brightened many French films. *THE END*

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Dear Rosalyn Krokover:

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plus an interview with Marjorie Tallchief and George Skibine; a view of an American Ivy House; BALLROOM U.S.A.; and the usual unusual galaxy of exclusive photos and features, theoretical and practical, that make DANCE Magazine your favorite reading.

on the cover . . . Two 7-year olds diligently read the symbols that indicate "pas de chat" and, like piano students fumbling for a note, do their best to concentrate on both score and action simultaneously. Photo was taken in Ann Hutchinson's class at London's Arts Educational School, by John Drysdale, Keystone Press Agency LTD (see p. 36).

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THE DANES: an American debut

BY DORIS HERING

Metropolitan Opera House
September 16-30, 1956

Since the war, many visiting ballet companies have spread their wares in New York City. Some have been more sumptuous than the Royal Danish Ballet. Some have been more exotic. Several have been more daring. But none have been so endearing.

The Danish dancers take ballets that sometimes creak, even sag, and transform them into valentines, all crisp and lacy-fresh. Yet they are not frivolous. Their pure dance passages are meticulously hewn. And their acting is a human experience.

Americans are known for their realistic acting in modern works. But the Danes have found a way of extending this style into the traditional ballets, so that even the oldest ones like *La Sylphide* and *Napoli* (both more than a century old) emerge curiously alive and convincing. And from an acting point of view the Danes are equally at home in contemporary works like Frederick Ashton's *Romeo and Juliet* and Balanchine's *La Sonnambula* (also known as *Night Shadow).*

Technically they are a trifle less free in the contemporary repertoire. And this is a matter of training. The Danish dancers have had long schooling in the technique of August Bournonville, their celebrated ballet master of the Romantic era.

Parts of this training are exceptionally fine. It develops male dancers with a strong, high ballon and quick, precise feet. Their port de bras tends, however, to be overly simplified. The males usually overshadow the female dancers, who excel in light, lyric, terre-à-terre passages, with the arms stylized and the head daintily set.

But contemporary ballet demands a broader base. The strong arched back of the Russian style; the steely extensions and arabesques; the freedom of the upper body; and the more positive conquest of space by men and women alike, have become part of the vocabulary of most contemporary choreographers. Under the guidance of ballet mistress Vera Volkova, the Danes are beginning to be at home in this area. But it is still not entirely meaningful to them.

They are, however, unfailing in their evocation of atmosphere, even three long acts of it, as in *Napoli.* This balletic ancestor to *Cavalleria Rusticana* intermingles the realistic and the fanciful with naive abandon. The heroine, Teresina goes boating with her fisherman-fiancé, Gennaro, only to be swept from the vessel during an eruption of Vesuvius. In the Blue Grotto, she is changed into a Naiad. But finally she is restored to her human state.

Napoli is studded with colorful genre details—the fishermen arguing over their catch; the seedy lemonade vendor (Niels Bjorn Larsen) stirring up trouble for the lovers; a bellowing street singer (Ole Palle Hansen); children playing and scuffling in the street. But on the whole it is a pretty musty old mime-play.

All was redeemed in the final act with a series of folk variations that burst upon the stage with the bright shower of a roman candle. Solos, pas de deux, and other combinations were so skillfully dovetailed that the dancing energy steadily mounted. And because the little combinations were entrusted to some of the company's leading dancers, the finely detailed Bournonville style was fully revealed.

The leading roles in *Napoli* were performed by Mona Vangsaa alternating with Kirsten Ralov, and by the company's First Solo Dancer, Borge Ralov. Mr. Ralov has a dashing stage presence, but he is virtually the only member of the Royal Danish Ballet who gives a personal portrayal, instead of being absorbed into his role. His Gennaro was casual, romantic. But it was not a simple fisherman.

Before the opening night curtain rose on Bournonville's *La Sylphide,* we must confess to a twinge of apprehension. Would its faraway sweetness penetrate the vast reaches of the Metropolitan Opera House, or would space destroy its illusion? *La Sylphide* transcended space, just as it has transcended time.

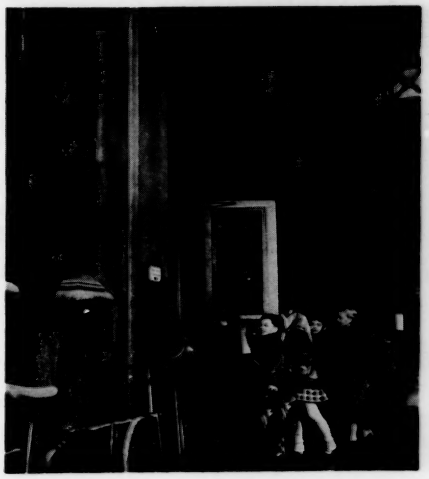
What struck us particularly on re-seeing this most romantic of ballets was how

(continued on page 16)

photos on these pages by Arnold Eagle

Above: The ballroom scene of Ashton's "Romeo and Juliet." Downstage, Mona Vangsaa and Ole Suhr as Juliet and Paris. Upstage, Lady Capulet (Britta Cornelius-Knudsen), Mercutio, Romeo and Benvolio (Stanley Williams, Henning Kronstam, Ole, Fatum), and Lord Capulet (Svend Erik Jensen).

Far left: Two Royal Danish Ballet members stroll along a Copenhagen street on their way to rehearsal.
Left: Ballet master Frank Schaufuss and his wife, ballerina Mona Vangsaa, get expert advice from Isaac Mendel Flacks, shoemaker to the Royal Danish Theatre. Mrs. Flacks looks on.



Right: Youngsters of the Royal Theatre School crowd the stage door on their way to academic and dance classes which will keep them in the theatre all day.

right the Danes look in it. Because they really believe its magic intermingling of the real and unreal and because they accept its simple conflict between good and evil, something actually seems to happen to their bodies.

In the opening Scottish wedding celebration, they are sturdy, solid, spirited people. (And this visual impression is enhanced by the presence of Ole Palle Hansen, Svend Erik Jensen and Poul Vessel, three stocky actor-dancers who lend a note of stability to so many of the Danish ballets).

As the fantasy begins to take over, the whole stage seems bigger and more spacious, and the people smaller and more slight. And most fragile of all is the Sylphide, perching timidly in a window-frame with an aureole of light behind her body, or slipping through the trees with James, her Scottish lover, in pursuit of her.

Because the Danish dancers feel the Bournonville technique in their very bones, they accomplish the changes in energy and line with complete spontaneity. They are not illustrating the world of Romantic ballet prints and boundless flights of fancy. They are of that world.

The only calculated performance was that of Margrethe Schanne as the Sylphide. Yet within her stylized body-line there was amazing emotional flexibility—a wistfulness at being excluded from the real world; a childlike mischievousness as she gathered berries for her beloved; a shrinking desolation as she was shorn of her immortality.

Henning Kronstam, who performed James, has grown immeasurably since we saw him last spring in Denmark. His approach is richer, weightier, more bold.

Unlike some of the other leading male dancers of the Royal Danish Ballet, Mr. Kronstam uses his upper body and arms with generosity. And so his elevation is not only high but interesting to look at in relation to the space around it. He has also grown as an actor. His James, his Romeo, and his Poet in *La Sonnambula* were cut of noble cloth. They had grandeur, ardor, and that most satisfying of all qualities, the potential for growth.

Like all Bournonville ballets, *La Sylphide* is punctuated with impressive male solos. The bounding Scotch variations were entrusted to Stanley Williams and Fredbjorn Bjornsson.

Mr. Williams is a reliable dancer. His phrases are neatly marked out, and his line is pleasing and consistent. But two major faults keep him from being really exciting. He is tight in the knees, and so his elevation lacks springiness. And his energy level is not especially high.

Fredbjorn Bjornsson's dancing is pure delight. Often he does things that seem absolutely impossible. But they somehow never are. He hurls himself into wild air turns that should throw him off balance. But they never do. He abandons his entire body to the impish jumps of *Graduation Ball* or the plunging Mazurka of *Coppelia*. Yet the outlines remain clear, and he lands sturdy and triumphant, with a boyish grin on his face.

La Sylphide also contains a meaty mime role—that of Madge, the witch. Niels Bjorn Larsen, the company's great actor-dancer, has just taken over the part from Gerda Karstens, who was vividly identified with it until her retirement last spring. Mr. Larsen's Madge is a bit less grotesque than Miss Karstens'. But it is more believable, more the sour, soul-twisted old crone.

Mr. Larsen is highly imaginative in the building of a characterization, and he has a lively visual sense. Yet he never exceeds the bounds of plausibility. All of his portrayals (which included the coldly

Zachary Freyman Photos

METTE MOLLERUP, RUTH ANDERSON, KIRSTEN SIMONE

HENNING KRONSTAM

arrogant Tybalt, the lonely Dr. Coppelius, and the malicious Charlatan) were marked by a fastidiousness of style. Yet they were firmly rooted in the human heart.

When done in simple exposition, as a way of moving, ballet is sometimes at its most beautiful. Bournonville captured this beauty in *Konservatoriet.*

What interested us especially about *Konservatoriet* was that the Danish dancers should be able to maintain the refinement of the old French classic style, while in France today one finds only a mincing parody of it.

As the leading students in the little classroom exercise, Kirsten Ralov and Mona Vangsaa were completely different in attack. But both are so musical that they were perfectly attuned in their dancing together.

Miss Vangsaa is that great rarity—a true lyric dancer. As her body unfolds in space, the lines are always clear and in delicate balance, and the energy flow is so reposeful that there is never the least bit of distortion to achieve a final effect.

Unlike most of the Danish dancers, she approaches a character, not from its dramatic base, but from a dancing instinct. Her Juliet was especially winning in the aliveness of the upper body and the open, eager expression of the face. And her romantic dancing in *Konservatoriet* and *Chopiniana* seemed naturally to sustain the faintly confined, faintly miniature quality.

Kirsten Ralov gives the impression of being utterly delighted by the pulse and beat of music. Yet her performances hold their shape because she has a keen and just sense of character.

Her Ballerina in *Petrouchka,* with its bright, cold smile, was by far the most

(continued on page 50)

Photos at left:

NEW "SOLO DANCERS"

In the Royal Danish Ballet, "solo dancer" is the highest rank. In time for the U.S. tour, that honor was bestowed upon four dancers all in their early twenties. They are, (on p. 16) Mette Mollerup, Ruth Andersen, Kirsten Simone, and (this page) Henning Kronstam.

Opposite page:

Vivacious METTE MOLLERUP comes from a dancing family. She entered the Royal Theatre school at the advanced age of 14. In 1954 she danced in Erik Bruhn's first choreographic effort, and she is now prominently cast in "Graduation Ball," "Symphony in C," "Coppelia," and "Night Shadow." Her debut in "La Ventana" was reserved for the U.S. tour.

A local teacher insisted that RUTH ANDERSEN enter the Royal Theatre school. At 17 she danced in Lander's "Morning, Noon, and Evening," and more recently her strong line has been put to good use in the divergent roles of Swanilda and the Prelude in "Chopiniana." Upon returning home, she will dance the "Bluebird Pas de Deux."

Solo roles have come quickly for cherubic KIRSTEN SIMONE. Among her favorites are the "Nutcracker Pas de Deux," the Sleepwalker in "Night Shadow," and Lucille Grahn in "Pas de Quatre." During the U.S. tour she danced her first "La Sylphide," and in Copenhagen she will do "Myte," a new ballet by Ole Palle Hansen; the first cast Lilac Fairy and the second cast Princess Aurora.

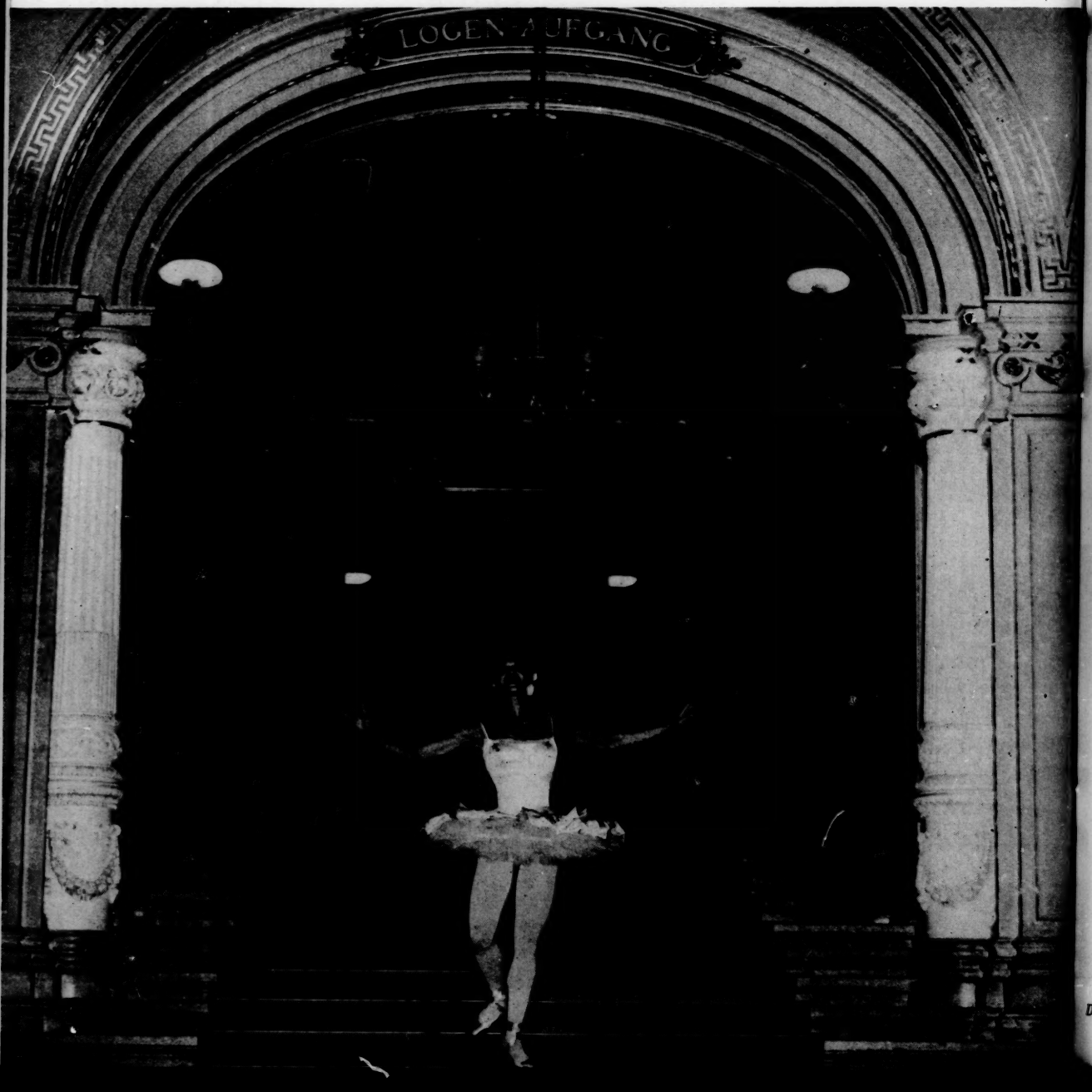
At left:

If the Royal Danish Ballet had the title "Premier Danseur," it would certainly go to HENNING KRONSTAM, who danced his first James in "La Sylphide" at the Met, and who is already noted for his Romeo. At 17 Henning was the Drummer Boy in "Graduation Ball," and other important roles have steadily followed. The leads in "Myte" and "Sleeping Beauty" await him at home.

IN THE NEWS

BALLERINA DESCENDING STAIRCASE: In the newly rebuilt Vienna Opera, Melissa Hayden of the N.Y.C. Ballet comes down the celebrated grand staircase, the only part of the building undamaged by wartime bombing. Miss Hayden received special acclaim for her dramatic performances during the co.'s smash-hit run in the Austrian capital. The travelers return from Europe for a N. Y. City Center season beginning around Christmas. Artistic Dir. George Balanchine has agreed to return to Vienna next fall to stage *Concerto Barocco* and *Symphony in C* for the Vienna Opera Ballet.

William McCracken



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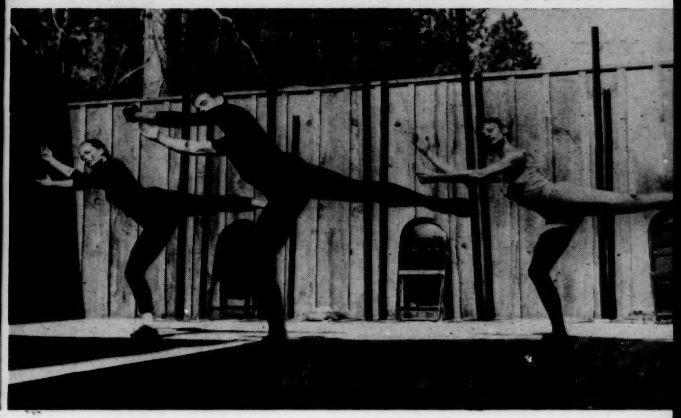


WEST COAST SUMMER DANCE SCHOOL: High above the So. Calif. desert, in the San Jacinto Mts., about 110 miles east of L.A., is the 25-building campus of the Idyllwild School of Music and Dance. Isomata, as it is familiarly known, is a non-profit educational institution, an extension of the U. of So. Calif. and other colleges. While its other arts program has a 10-year history, it was only in 1954 that a 2-day dance conference was instituted. This year the dance program of teaching and performing was expanded to 2 weeks, attracting a large student body, who worked with a faculty that consisted of Eugene Loring, who taught ballet, dance notation and modern jazz; Merce Cunningham and Bella Lewitzsky, each teaching modern dance technique, composition and choreography; Virginia Tanner, offering teaching technique and creative dance for children; and Karen Burt who conducted acting classes for dancers. Lois Ellfeldt of the U.S.C. dance dep't was on leave this summer.

Above Left: Virginia Tanner leading a children's class in improvisation; Above Right: Mitzi de Beaumont, Carl Ratcliff and Valentina Oumansky of Bella Lewitzsky's performing group;

Below Left: Merce Cunningham teaches an al fresco modern dance class. Below Right: Eugene Loring and members of his Dance Players in a jive session.

Photos By Radford Bascome and Saul Goodman

IN THE NEWS

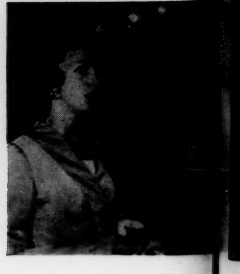
THE DANES IN NEW YORK: In addition to daily class, rehearsals and 17 performances at the Metropolitan Opera House, members of the Royal Danish Ballet were busy socializing during their two-week stay in New York. On this page are momentos of some of their activities. Above: Ballerina Margrethe Schanne appears to be enjoying the Sept. 26 Waldorf-Astoria buffet arranged by Danish food exporters for the Co. soloists and food editors. The latter have been writing about Danish delicacies in publications seen throughout the country ever since.

At left: The Co.'s Artistic Advisor Vera Volkova chats with the Danish Ambassador to the U.S., Henrik De Kauffman, at a lavish Waldorf-Astoria ball on Sept. 17. Left, center: The seven "balletchildren," brought here with the Co., were with it at the Sept. 24 outing at the N.J. estate of J. Alden Talbot.

Above: Mme. Volkova in an informal moment after a class at the Met.'s ballet studio, talks with the Co. accompanist.

On Sept. 12, the N.Y. Public Library held a reception for the Co. and a large group of the American dance world. L. to R., in the row immediately below; Dance Curator Genevieve Oswald presents a gift portfolio of modern dance Americana to Danish Ballet Master Frank Schaufuss. Danish Minister of Education Julius Bomholt stands between them; Danish-born American dancer Paul Haakon, Gemze de Lappe and character dancer Niels Bjorn Larsen chat; Kirsten Simone and Henning Kronstam get acquainted with Nina Novak.

Bottom row: Inge Sand and Leon Danielian; Freddy Bjornsson and Irina Borowska; Kirsten Ralov and Michael Maule.



Above:

RHYTHMIC GYMNASTICS: The attractive young ladies from Finland, shown above, are currently touring colleges of the East and Mid-West in a demonstration of the work developed by their leader, Hilma Jalkanen, Prof. of Phys. Ed. for Women at the U. of Helsinki. Some are seniors and others are alumnae now teaching Phys. Ed. in Finnish schools. Mrs. Jalkanen's program of Rhythmic Gymnastics leans heavily toward lyric dance, showing particularly the influences of Delsarte and Wigman.

Below:

ALLEY OOP! A spectacular somersault by a dancer, representing a soldier hurdling a wall, in the *Fortress of Yentanchan*, a production of the Chinese Classical Theatre (Peking Opera), which has been creating a sensation in South America, just as it took Europe by storm last season. The Co. reported to have been in existence a thousand years, combines acting, singing and dancing, as well as such breathtaking acrobatic feats, in its performances.

Zachary Freyman

At left:

NEW TOURING BALLET: The career of a new co. was launched last month as the Robert Joffrey Theatre Dancers began a tour of the South. Initial repertoire includes *Pas des Déesses* (also being performed by The Ballet Theatre in Europe), as well as three new Joffrey works: *The Ball*, to Chabrier music, *Within Four Walls*, with a Stephen Foster score, and a Gershwin *Kaleidoscope*. L. to R. are Gerald Arpino, Diane Consoer, John Wilson, Brunilda Ruiz, and Glen Tetley. Sixth co. member, Beatrice Tompkins, is not shown in photo.

WHO IS MARY WIGMAN?

BY HANYA HOLM

Mary Wigman will be seventy the 13th of this month. She is already a legend to the young generation of dancers in America. She chooses, however, not to rest on her laurels, but continues to instill with her dynamic pedagogy everyone who comes to her for further inspiration in the ever-unfolding world of dance. She is now living in the Western Sector of Berlin, where she has recently been honored with art awards never before given to either a woman or a dancer.

Hers has been a full life, a life of work and play, of hardship and success, search and finding, being loved and being hated, being acclaimed and being lonesome. Hers has been an evolution from a kaleidoscopic, troubled beginning to an ever-widening horizon and clear perspective of ripe womanhood.

With persistence and search she created her own path into the world of human experience and expression. She struggled for body awareness — to conquer and master it and to be able to reflect the vast gamut of emotional impulses which basically provide the source of movement, and give it its organic function. She struggled for form.

What was termed new or modern in her dance was no arbitrary arrival for her. There is an old saying that "nothing is new in this world." This may be so, but by discovering the old, the old becomes new. The people we are, the times we live in, shape our thoughts and give this re-discovery a fresh beginning. Thus the terminology "modern dance" came into use. Modern dance means not being static. It is "modern" in the sense that it is a dynamic, ever-fluctuating, growing, developing concept and point of view. This was ever a guiding principle of Mary Wigman, who never has adhered to pigeon-hole thinking.

Mary Wigman entered the scene after the first World War at the time when the trend of dance as an art form had lost its roots. A saccharine nothingness, flowery gestures and a make-believe lyricism floated past the European footlights. Her boldness in thrusting herself against such pretty-prettyness needed the heart of a lion. With courage and conviction she stepped square-footed into the grease-paint world of daisy-picking and butterfly-catching. She strove with uncompromising determination to change the shallow situation. She fought against the cardboard world of superficial imitators of the spirit of youth. What an ocean of effete doings against which to stem oneself.

Whatever the personal opinions or reactions, the likes or dislikes, the fact is indisputable that Mary Wigman brilliantly carried the banner for the development of modern dance every place, not only through her personal appearances but also by laying down principles of technique and theory which have proven to be as basic as she believes they are.

She first established her eminence as a cultural force in Germany when she settled in Dresden in 1920 to open her first school. Mary Wigman attracted a young and searching group of men and women, who followed her teachings with discipline and dedication. Her philosophy — "be true to yourself" — was a motto of the school. She tried to prove her point of view by living what she preached

(continued on page 24)

Above: Wigman photographed in 1932 by Charlotte Rudolf.
Opposite page: A contemporary portrait by Orgel Köhne.

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IN THE MAILBOX

Dear Editor:

This is the first opportunity I have had to express to you my enthusiasm for your newest innovation—BALLROOM U.S.A.—which features a magazine within a magazine.

It is not only a brilliant idea which I know will meet with great favor from your readership, but it also constitutes a very much needed publication and I am sure it will enjoy great popularity.

The great pleasures to be enjoyed through social dancing, as practiced by millions of music lovers throughout America, cannot possibly be over-emphasized and your publication most certainly will help immensely to achieve an even greater recognition of these pleasures.

Congratulations to you, and if I can possibly be of help to you in any way, please do not fail to let me know just how I may serve you.

Warm regards and good wishes.

Lawrence Welk,
Ocean Park, Calif.

Dear Dorothea Ohl:

Congratulations on the new BALLROOM U.S.A.! It is a wonderful addition to DANCE Magazine — something we've needed for a long time.

Martha Frye,
Denver, Colo.

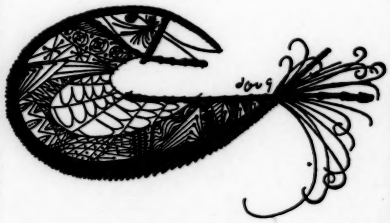
Dear Rosalyn Krokover:

Such good articles in the Sept. and Oct. DANCE Magazines on recorded ballet music! I enjoyed them.

In 1953 when I took over the Record Desk here at the University of Florida there was little provision for new records, but I bought a few through the assistance of the Purchasing Committee, and was amazed at the students' response. They wear them out too fast for our budget.

And the students are very knowing. They follow you critics in padded shoes and discuss what you say far more thoroughly than I recall in N.Y.C. Probably more time here?

S. Yancey Belknap,
Gainesville, Fla.



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plus an interview with Marjorie Tallchief and George Skibine; a view of an American Ivy House; BALLROOM U.S.A.; and the usual unusual galaxy of exclusive photos and features, theoretical and practical, that make DANCE Magazine your favorite reading.

on the cover . . . Two 7-year olds diligently read the symbols that indicate "pas de chat" and, like piano students fumbling for a note, do their best to concentrate on both score and action simultaneously. Photo was taken in Ann Hutchinson's class at London's Arts Educational School, by John Drysdale, Keystone Press Agency LTD (see p. 36).

THE DANES: an American debut

BY DORIS HERING

Metropolitan Opera House
September 16-30, 1956

Since the war, many visiting ballet companies have spread their wares in New York City. Some have been more sumptuous than the Royal Danish Ballet. Some have been more exotic. Several have been more daring. But none have been so endearing.

The Danish dancers take ballets that sometimes creak, even sag, and transform them into valentines, all crisp and lacy-fresh. Yet they are not frivolous. Their pure dance passages are meticulously hewn. And their acting is a human experience.

Americans are known for their realistic acting in modern works. But the Danes have found a way of extending this style into the traditional ballets, so that even the oldest ones like *La Sylphide* and *Napoli* (both more than a century old) emerge curiously alive and convincing. And from an acting point of view the Danes are equally at home in contemporary works like Frederick Ashton's *Romeo and Juliet* and Balanchine's *La Sonnambula* (also known as *Night Shadow*).

Technically they are a trifle less free in the contemporary repertoire. And this is a matter of training. The Danish dancers have had long schooling in the technique of August Bournonville, their celebrated ballet master of the Romantic era.

Parts of this training are exceptionally fine. It develops male dancers with a strong, high ballon and quick, precise feet. Their port de bras tends, however, to be overly simplified. The males usually overshadow the female dancers, who excel in light, lyric, terre-à-terre passages, with the arms stylized and the head daintily set.

But contemporary ballet demands a broader base. The strong arched back of the Russian style; the steely extensions and arabesques; the freedom of the upper body; and the more positive conquest of space by men and women alike, have become part of the vocabulary of most contemporary choreographers. Under the guidance of ballet mistress Vera Volkova, the Danes are beginning to be at home in this area. But it is still not entirely meaningful to them.

They are, however, unfailing in their evocation of atmosphere, even three long acts of it, as in *Napoli*. This balletic ancestor to *Cavalleria Rusticana* intermingles the realistic and the fanciful with naive abandon. The heroine, Teresina goes boating with her fisherman-fiancé, Gennaro, only to be swept from the vessel during an eruption of Vesuvius. In the Blue Grotto, she is changed into a Naiad. But finally she is restored to her human state.

Napoli is studded with colorful genre details—the fishermen arguing over their catch; the seedy lemonade vendor (Niels Bjorn Larsen) stirring up trouble for the lovers; a bellowing street singer (O Palle Hansen); children playing a scuffling in the street. But on the who it is a pretty musty old mime-play.

All was redeemed in the final act wi a series of folk variations that burst up the stage with the bright shower of roman candle. Solos, pas de deux, a other combinations were so skillful dovetailed that the dancing energy ste ily mounted. And because the lit combinations were entrusted to some the company's leading dancers, the fine detailed Bournonville style was fully r vealed.

The leading roles in *Napoli* were p formed by Mona Vangsaa alternating wi Kirsten Ralov, and by the compan First Solo Dancer, Borge Ralov. M Ralov has a dashing stage presence, h he is virtually the only member of t Royal Danish Ballet who gives a perso portrayal, instead of being absorbed i his role. His Gennaro was casual, rom tic. But it was not a simple fisherman.

Before the opening night curtain r on Bournonville's *La Sylphide*, we m confess to a twinge of apprehensi Would its faraway sweetness penetrate t vast reaches of the Metropolitan Op House, or would space destroy its illusio *La Sylphide* transcended space, just as has transcended time.

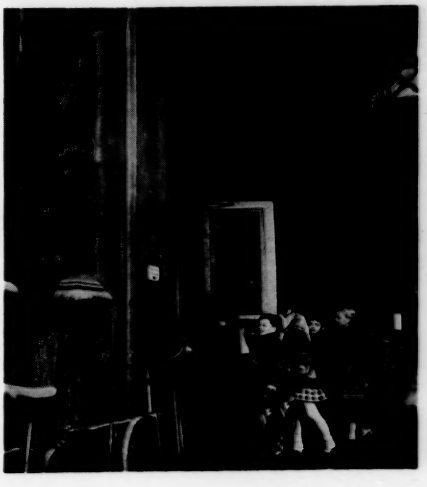
What struck us particularly on re-seei this most romantic of ballets was h

(continued on page 16)

photos on these pages by Arnold Eagle

Above: The ballroom scene of Ashton's "Romeo and Juliet." Downstage, Mona Vangsaa and Ole Suhr as Juliet and Paris. Upstage, Lady Capulet (Britta Cornelius-Knudsen), Mercutio, Romeo and Benvolio (Stanley Williams, Henning Kronstam, Ole, Fatum), and Lord Capulet (Svend Erik Jensen).

Far left: Two Royal Danish Ballet members stroll along a Copenhagen street on their way to rehearsal.
Left: Ballet master Frank Schaufuss and his wife, ballerina Mona Vangsaa, get expert advice from Isaac Mendel Flacks, shoemaker to the Royal Danish Theatre. Mrs. Flacks looks on.



Right: Youngsters of the Royal Theatre School crowd the stage door on their way to academic and dance classes which will keep them in the theatre all day.

right the Danes look in it. Because they really believe its magic intermingling of the real and unreal and because they accept its simple conflict between good and evil, something actually seems to happen to their bodies.

In the opening Scottish wedding celebration, they are sturdy, solid, spirited people. (And this visual impression is enhanced by the presence of Ole Palle Hansen, Svend Erik Jensen and Poul Vessel, three stocky actor-dancers who lend a note of stability to so many of the Danish ballets).

As the fantasy begins to take over, the whole stage seems bigger and more spacious, and the people smaller and more slight. And most fragile of all is the Sylphide, perching timidly in a window-frame with an aureole of light behind her body, or slipping through the trees with James, her Scottish lover, in pursuit of her.

Because the Danish dancers feel the Bournonville technique in their very bones, they accomplish the changes in energy and line with complete spontaneity. They are not illustrating the world of Romantic ballet prints and boundless flights of fancy. They are of that world.

The only calculated performance was that of Margrethe Schanne as the Sylphide. Yet within her stylized body-line there was amazing emotional flexibility—a wistfulness at being excluded from the real world; a childlike mischievousness as she gathered berries for her beloved; a shrinking desolation as she was shorn of her immortality.

Henning Kronstam, who performed James, has grown immeasurably since we saw him last spring in Denmark. His approach is richer, weightier, more bold.

Unlike some of the other leading male dancers of the Royal Danish Ballet, Mr. Kronstam uses his upper body and arms with generosity. And so his elevation is not only high but interesting to look at in relation to the space around it. He has also grown as an actor. His James, his Romeo, and his Poet in *La Sonnambula* were cut of noble cloth. They had grandeur, ardor, and that most satisfying of all qualities, the potential for growth.

Like all Bournonville ballets, *La Sylphide* is punctuated with impressive male solos. The bounding Scotch variations were entrusted to Stanley Williams and Fredbjorn Bjornsson.

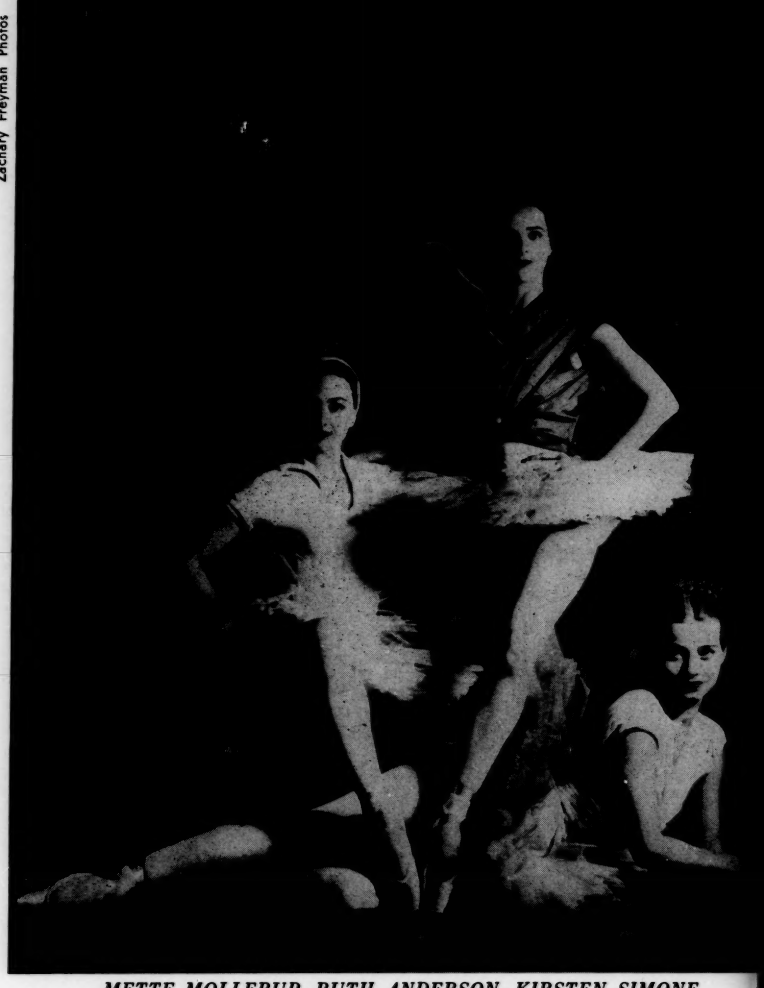
Mr. Williams is a reliable dancer. His phrases are neatly marked out, and his line is pleasing and consistent. But two major faults keep him from being really exciting. He is tight in the knees, and so his elevation lacks springiness. And his energy level is not especially high.

Fredbjorn Bjornsson's dancing is pure delight. Often he does things that seem absolutely impossible. But they somehow never are. He hurls himself into wild air turns that should throw him off bal- ance. But they never do. He abandons his entire body to the impish jumps of *Graduation Ball* or the plunging Mazurka of *Coppelia*. Yet the outlines remain clear, and he lands sturdy and triumphant with a boyish grin on his face.

La Sylphide also contains a meaty mime role—that of Madge, the witch. Niels Bjorn Larsen, the company's great actor-dancer, has just taken over the part from Gerda Karstens, who was vividly identified with it until her retirement last spring. Mr. Larsen's Madge is a bit less grotesque than Miss Karstens'. But it is more believable, more the sour, soul-twisted old crone.

Mr. Larsen is highly imaginative in the building of a characterization, and he has a lively visual sense. Yet he never exceeds the bounds of plausibility. All of his portrayals (which included the coldly

Zachary Freyman Photos



METTE MOLLERUP, RUTH ANDERSON, KIRSTEN SIMONE

HENNING KRONSTAM

Photos at left:

NEW "SOLO DANCERS"

In the Royal Danish Ballet, "solo dancer" is the highest rank. In time for the U.S. tour, that honor was bestowed upon four dancers all in their early twenties. They are, (on p. 16) Mette Mollerup, Ruth Andersen, Kirsten Simone, and (this page) Henning Kronstam.

Opposite page:

Vivacious METTE MOLLERUP comes from a dancing family. She entered the Royal Theatre school at the advanced age of 14. In 1954 she danced in Erik Bruhn's first choreographic effort, and she is now prominently cast in "Graduation Ball," "Symphony in C," "Coppelia," and "Night Shadow." Her debut in "La Ventana" was reserved for the U.S. tour.

A local teacher insisted that RUTH ANDERSEN enter the Royal Theatre school. At 17 she danced in Lander's "Morning, Noon, and Evening," and more recently her strong line has been put to good use in the divergent roles of Swanilda and the Prelude in "Chopiniana." Upon returning home, she will dance the "Bluebird Pas de Deux."

Solo roles have come quickly for cherubic KIRSTEN SIMONE. Among her favorites are the "Nutcracker Pas de Deux," the Sleepwalker in "Night Shadow," and Lucille Grahn in "Pas de Quatre." During the U.S. tour she danced her first "La Sylphide," and in Copenhagen she will do "Myte," a new ballet by Ole Palle Hansen; the first cast Lilac Fairy and the second cast Princess Aurora.

At left:

If the Royal Danish Ballet had the title "Premier Danseur," it would certainly go to HENNING KRONSTAM, who danced his first James in "La Sylphide" at the Met, and who is already noted for his Romeo. At 17 Henning was the Drummer Boy in "Graduation Ball," and other important roles have steadily followed. The leads in "Myte" and "Sleeping Beauty" await him at home.

arrogant Tybalt, the lonely Dr. Coppelius, and the malicious Charlatan) were marked by a fastidiousness of style. Yet they were firmly rooted in the human heart.

When done in simple exposition, as a way of moving, ballet is sometimes at its most beautiful. Bournonville captured this beauty in *Konservatoriet*.

What interested us especially about *Konservatoriet* was that the Danish dancers should be able to maintain the refinement of the old French classic style, while in France today one finds only a mincing parody of it.

As the leading students in the little classroom exercise, Kirsten Ralov and Mona Vangsaa were completely different in attack. But both are so musical that they were perfectly attuned in their dancing together.

Miss Vangsaa is that great rarity—a true lyric dancer. As her body unfolds in space, the lines are always clear and in delicate balance, and the energy flow is so reposeful that there is never the least bit of distortion to achieve a final effect.

Unlike most of the Danish dancers, she approaches a character, not from its dramatic base, but from a dancing instinct. Her Juliet was especially winning in the aliveness of the upper body and the open, eager expression of the face. And her romantic dancing in *Konservatoriet* and *Chopiniana* seemed naturally to sustain the faintly confined, faintly miniature quality.

Kirsten Ralov gives the impression of being utterly delighted by the pulse and beat of music. Yet her performances hold their shape because she has a keen and just sense of character.

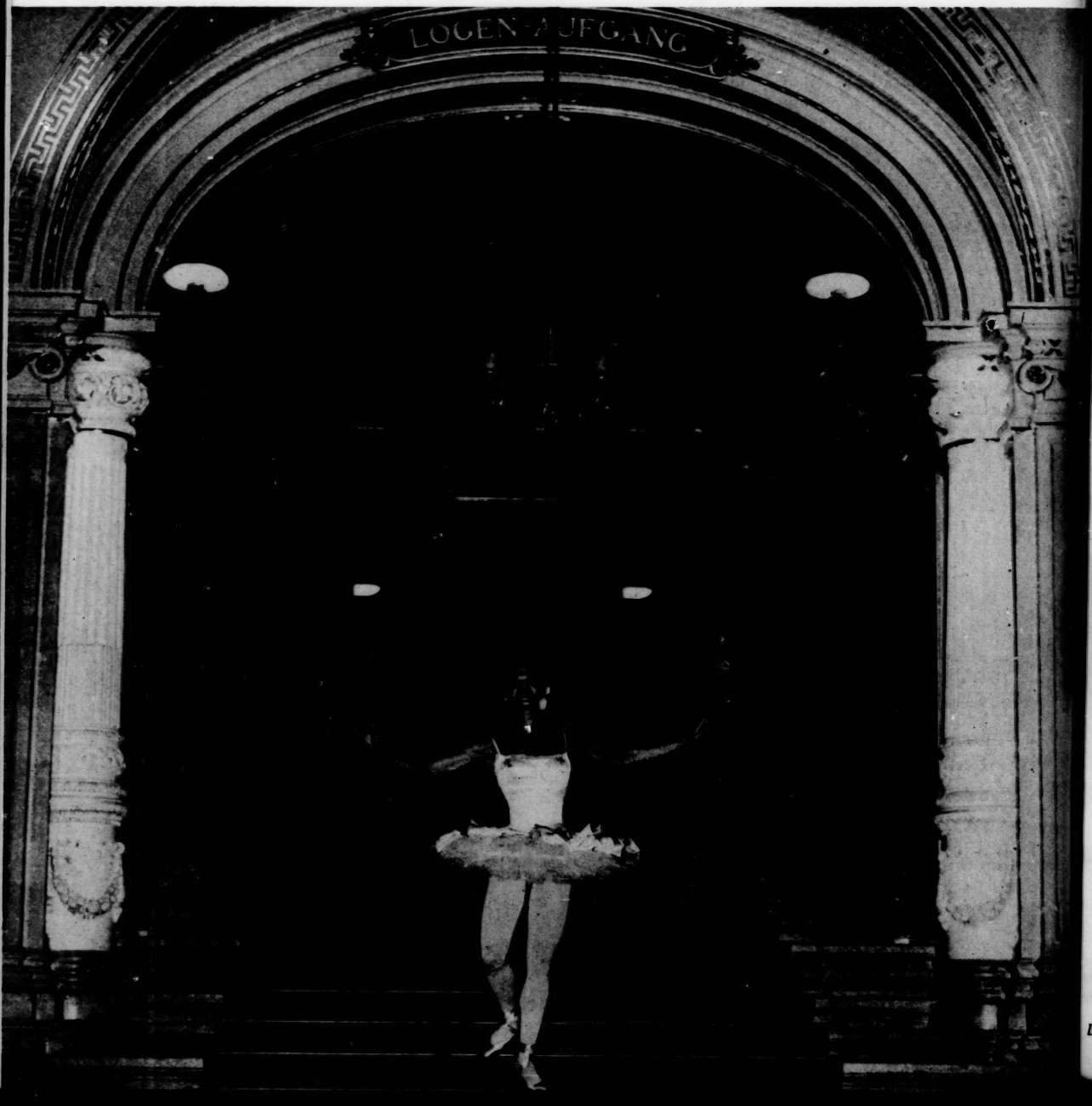
Her Ballerina in *Petrouchka*, with its bright, cold smile, was by far the most

(continued on page 50)

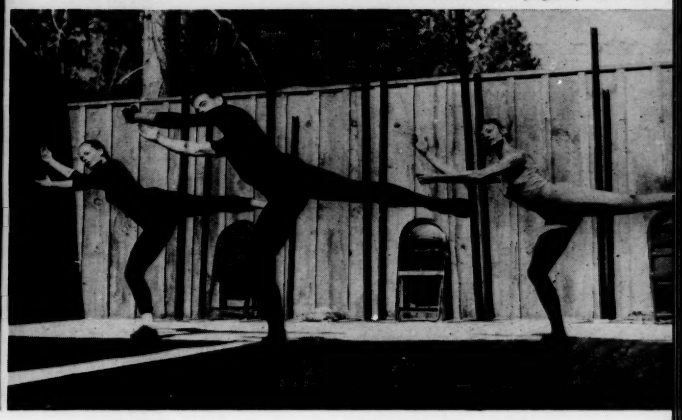
IN THE NEWS

BALLERINA DESCENDING STAIRCASE: In the newly rebuilt Vienna Opera, Melissa Hayden of the N.Y.C. Ballet comes down the celebrated grand staircase, the only part of the building undamaged by wartime bombing. Miss Hayden received special acclaim for her dramatic performances during the co.'s smash-hit run in the Austrian capital. The travelers return from Europe for a N. Y. City Center season beginning around Christmas. Artistic Dir. George Balanchine has agreed to return to Vienna next fall to stage *Concerto Barocco* and *Symphony in C* for the Vienna Opera Ballet.

William McCracken



Photos on this page by Ruth Lert



WEST COAST SUMMER DANCE SCHOOL: High above the So. Calif. desert, in the San Jacinto Mts., about 110 miles east of L.A., is the 25-building campus of the Idyllwild School of Music and Dance. Isomata, as it is familiarly known, is a non-profit educational institution, an extension of the U. of So. Calif. and other colleges. While its other arts program has a 10-year history, it was only in 1954 that a 2-day dance conference was instituted. This year the dance program of teaching and performing was expanded to 2 weeks, attracting a large student body, who worked with a faculty that consisted of Eugene Loring, who taught ballet, dance notation and modern jazz; Merce Cunningham and Bella Lewitzsky, each teaching modern dance technique, composition and choreography; Virginia Tanner, offering teaching technique and creative dance for children; and Karen Burt who conducted acting classes for dancers. Lois Ellfeldt of the U.S.C. dance dep't was on leave this summer.

Above Left: Virginia Tanner leading a children's class in improvisation; Above Right: Mitzi de Beaumont, Carl Ratcliff and Valentina Oumansky of Bella Lewitzsky's performing group;

Below Left: Merce Cunningham teaches an al fresco modern dance class. Below Right: Eugene Loring and members of his Dance Players in a jive session.

Photos By Radford Bascome and Saul Goodman

IN THE NEWS

THE DANES IN NEW YORK: In addition to daily class, rehearsals and 17 performances at the Metropolitan Opera House, members of the Royal Danish Ballet were busy socializing during their two-week stay in New York. On this page are momentos of some of their activities. Above: Ballerina Margrethe Schanne appears to be enjoying the Sept. 26 Waldorf-Astoria buffet arranged by Danish food exporters for the Co. soloists and food editors. The latter have been writing about Danish delicacies in publications seen throughout the country ever since. At left: The Co.'s Artistic Advisor Vera Volkova chats with the Danish Ambassador to the U.S., Henrik De Kauffman, at a lavish Waldorf-Astoria ball on Sept. 17. Left, center: The seven "balletchildren," brought here with the Co., were with it at the Sept. 24 outing at the N.J. estate of J. Alden Talbot.

Above: Mme. Volkova in an informal moment after a class at the Met.'s ballet studio, talks with the Co. accompanist.

On Sept. 12, the N.Y. Public Library held a reception for the Co. and a large group of the American dance world. L. to R., in the row immediately below: Dance Curator Genevieve Oswald presents a gift portfolio of modern dance Americana to Danish Ballet Master Frank Schaufuss. Danish Minister of Education Julius Bomholt stands between them: Danish-born American dancer Paul Haakon, Gemze de Lappe and character dancer Niels Bjorn Larsen chat; Kirsten Simone and Henning Kronstam get acquainted with Nina Novak.

Bottom row: Inge Sand and Leon Danielian; Freddy Bjornsson and Irina Borowska; Kirsten Ralov and Michael Maule.

Above:

RHYTHMIC GYMNASTICS: The attractive young ladies from Finland, shown above, are currently touring colleges of the East and Mid-West in a demonstration of the work developed by their leader, Hilma Jalkanen, Prof. of Phys. Ed. for Women at the U. of Helsinki. Some are seniors and others are alumnae now teaching Phys. Ed. in Finnish schools. Mrs. Jalkanen's program of Rhythmic Gymnastics leans heavily toward lyric dance, showing particularly the influences of Delsarte and Wigman.

Below:

ALLEY OOP! A spectacular somersault by a dancer, representing a soldier hurdling a wall, in the *Fortress of Yentanchan*, a production of the Chinese Classical Theatre (Peking Opera), which has been creating a sensation in South America, just as it took Europe by storm last season. The Co. reported to have been in existence a thousand years, combines acting, singing and dancing, as well as such breathtaking acrobatic feats, in its performances.

Zachary Freyman

At left:

NEW TOURING BALLET: The career of a new co. was launched last month as the Robert Joffrey Theatre Dancers began a tour of the South. Initial repertoire includes *Pas des Déesses* (also being performed by The Ballet Theatre in Europe), as well as three new Joffrey works: *The Ball*, to Chabrier music, *Within Four Walls*, with a Stephen Foster score, and a Gershwin *Kaleidoscope*. L. to R. are Gerald Arpino, Diane Consoer, John Wilson, Brunilda Ruiz, and Glen Tetley. Sixth co. member, Beatrice Tompkins, is not shown in photo.

WHO IS MARY WIGMAN?

BY HANYA HOLM

Mary Wigman will be seventy the 13th of this month. She is already a legend to the young generation of dancers in America. She chooses, however, not to rest on her laurels, but continues to instill with her dynamic pedagogy everyone who comes to her for further inspiration in the ever-unfolding world of dance. She is now living in the Western Sector of Berlin, where she has recently been honored with art awards never before given to either a woman or a dancer.

Hers has been a full life, a life of work and play, of hardship and success, search and finding, being loved and being hated, being acclaimed and being lonesome. Hers has been an evolution from a kaleidoscopic, troubled beginning to an ever-widening horizon and clear perspective of ripe womanhood.

With persistence and search she created her own path into the world of human experience and expression. She struggled for body awareness — to conquer and master it and to be able to reflect the vast gamut of emotional impulses which basically provide the source of movement, and give it its organic function. She struggled for form.

What was termed new or modern in her dance was no arbitrary arrival for her. There is an old saying that "nothing is new in this world." This may be so, but by discovering the old, the old becomes new. The people we are, the times we live in, shape our thoughts and give this re-discovery a fresh beginning. Thus the terminology "modern dance" came into use. Modern dance means not being static. It is "modern" in the sense that it is a dynamic, ever-fluctuating, growing, developing concept and point of view. This was ever a guiding principle of Mary Wigman, who never has adhered to pigeon-hole thinking.

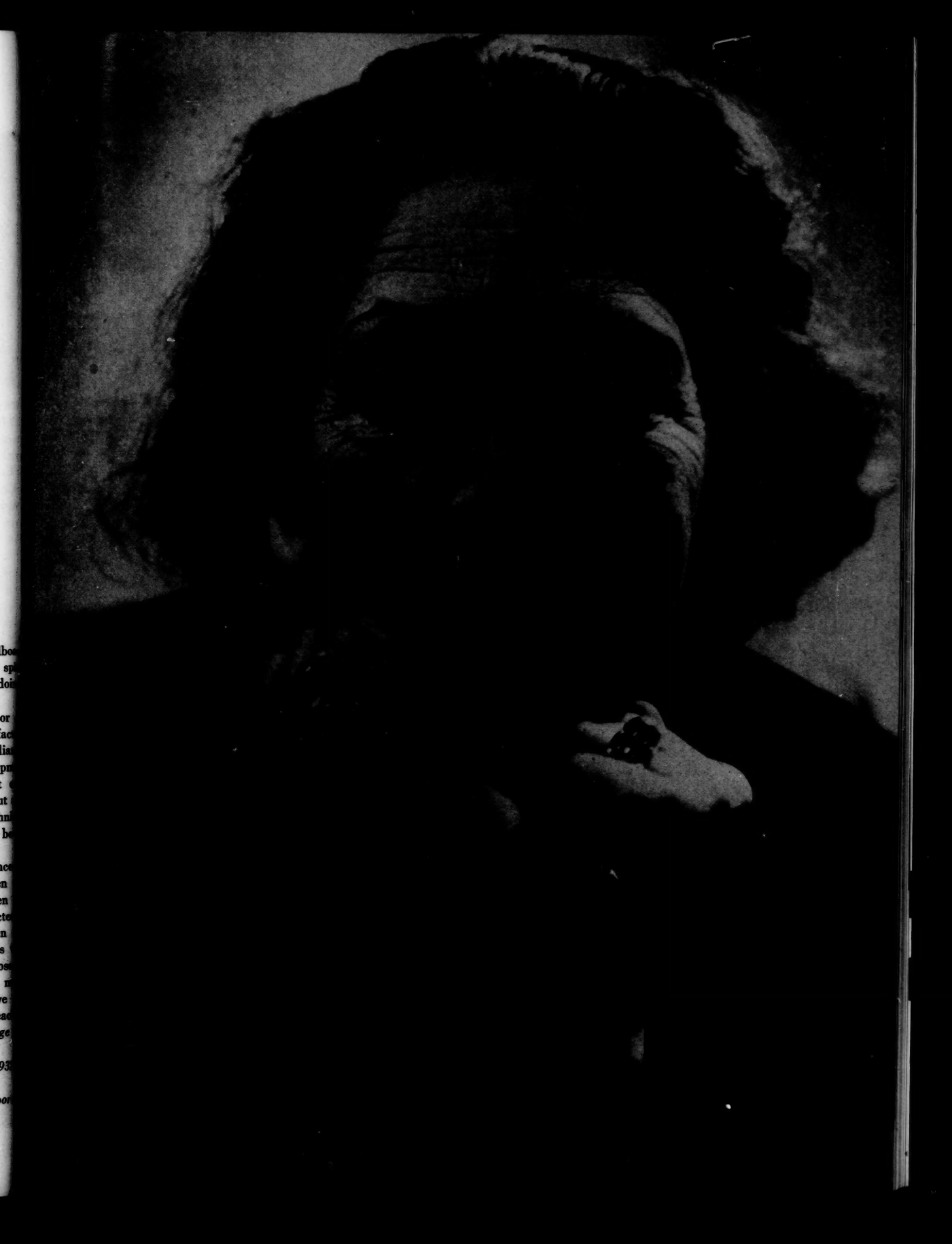
Mary Wigman entered the scene after the first World War at the time when the trend of dance as an art form had lost its roots. A saccharine nothingness, flowery gestures and a make-believe lyricism floated past the European footlights. Her boldness in thrusting herself against such pretty-prettyness needed the heart of a lion. With courage and conviction she stepped square-footed into the grease-paint world of daisy-picking and butterfly-catching. She strove with uncompromising determination to change the shallow situation. She fought against the cardboo world of superficial imitators of the sp of youth. What an ocean of effete doi against which to stem oneself.

Whatever the personal opinions or actions, the likes or dislikes, the fac indisputable that Mary Wigman brilli carried the banner for the develop of modern dance every place, not tbrough her personal appearances but by laying down principles of techn and theory which have proven to b basic as she believes they are.

She first established her eminenc a cultural force in Germany when settled in Dresden in 1920 to open first school. Mary Wigman attracte young and searching group of men women, who followed her teachings discipline and dedication. Her philos — "be true to yourself" — was a n of the school. She tried to prove point of view by living what she prea

(continued on page

Above: Wigman photographed in 193 Charlotte Rudolf.
Opposite page: A contemporary por by Orgel Köhne.



Her dynamic nature was an unending source of inspiration to her dances. Her personality penetrated across the footlights with hypnotic and dramatic power — Germanic, yet universal. It is of interest to read capsule versions of early reviews: First — 1919 — "Ridiculous! Idiotic! A mad frenzy! Imbecilic dislocation of the joints! The dance without music — unbearable, fatiguing! The drum and gong accompaniment — earsplitting, torturous!" Second — 1923 — "Mary Wigman is a genius! She is the greatest — the chosen one! Her dance — one must *live* to see it . . . — the greatest dancer of our day — there is no one like her!"

To quote from one of my earlier articles on Mary Wigman's philosophy: "The entire orientation of the dance of Mary Wigman is towards the establishment of a relation between man and his universe. It is this philosophical tendency that influences the emotional, spatial and functional aspects of her own dancing and likewise her pedagogical principles."

Space is second nature to her. "In the realm of space particularly, I feel that Mary Wigman has made a great contribution to the contemporary dance. In her dances she alternately grapples with space as an opponent and caresses it as though it were a living, sentient thing. In her gestures and movements she carves boldly and delicately visible and fluid forms, shaping, surrounding and sinking in the space which presses close about her."

Those who witnessed her tours in the U.S.A. in 1931, '32 and '33, the latter with group, can still remember the intensity of the reactions of the audiences. Howard Potter reports: "Anna Pavlova had always been my idol, I knew nothing of Mary Wigman, but when I read in the newspapers that her first appearance in America had been sold out a month or more before she left Dresden, that very greatly interested me, for I had been associated with the sensational tours of Pavlova, Diaghilev and Shankar, so I went to see Miss Wigman dance in Newark, N. J. and I was [illegible]led and magnetized at the same time. The next morning found me in the office of Sol Hurok and I was engaged as road treasurer for her sensational trans-continental tours, in many respects far greater than any I had ever experienced."

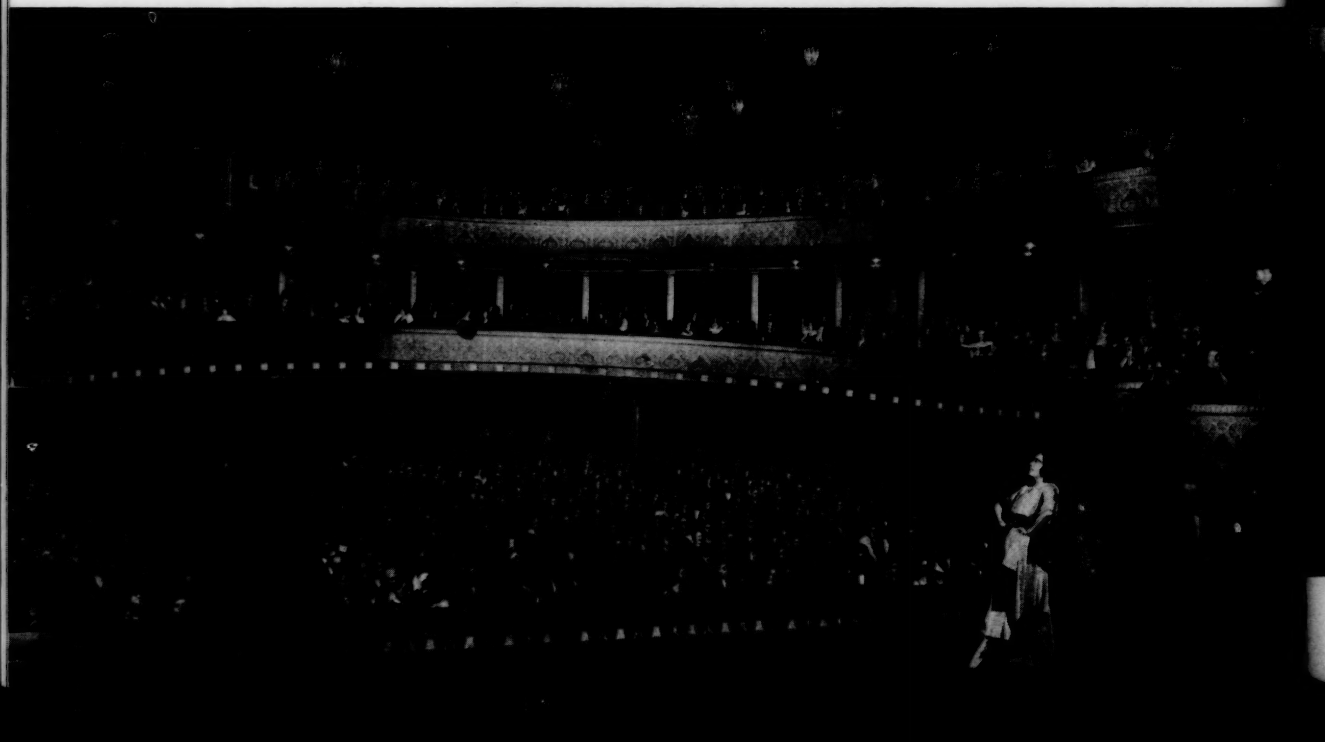
With this fragment of a picture of Mary Wigman as dancer and artist, we may wish to look at her as a woman. She is a being with a warm heart and a great human kindness. Her desire is to live like any other normal soul, with a satisfaction in doing the little nothings so important to balance the heavy load of responsibility. To quote from a letter written by Mary Wigman to Mr. Potter: Berlin, January 1, 1955: ". . . at midnight when the bells were ringing, when the fifty-two candles on our lovely Christmas tree were burning down and the first beautiful spring flowers, red and yellow tulips, white lilacs, colorful anemones, shone brightly and promisingly and mixed their scent with the honey sweetness of the candle wax. Happy people were around. They had dropped in for the festive moment. Well, so here we are, starting another new year and not knowing what there is ahead of us. Anyhow, we will take it, face it, make the best of it."

As Mary Wigman comes to another milestone in her life, her 70th birthday, the greatest tribute lies in what must be her own awareness of her accomplishments and contributions — a survey of her career as dancer, artist, teacher, in itself a rare phenomena of achievement. For the prolific seed which she has sewn yields harvest and yet continues to bear manifold.

And so we come to our well-wishing greeting at this birthday season. Mary Wigman is remembered and loved by all who have seen her great art, by all who have benefited by her accomplishments and by all who have ridden for some few happy moments in the wake of her guiding ship.

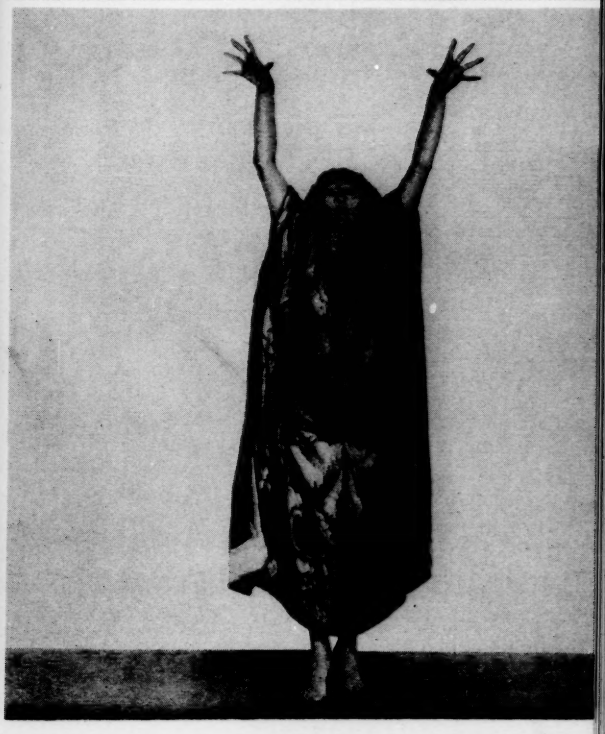
Happy Birthday, Mary.

Mary Wigman on the stage of the San Francisco Opera House



The dances performed by Mary Wigman in her American program reveal a cross-section of her unusual emotional range. In "Zigeunerweisen" (Gypsy Dances), left, she was gay and joyous... in "Hexentanz" (Witches' Dance), below right, the mask completed the stylization for a harsh and introspective mood . . . Wigman stated a dramatic leit motif in "Todesruf" (The Call of Death), below left . . . She echoed consistent theme of the ceremonial and the heroic in "Die Feier" (The Fire), photo on following page. Her further range in lyric, comic and struggle themes and the great variety of her use of groups is extensive.

Dance photos by Charlotte Rudolph



MY TEACHER LABAN

BY MARY WIGMAN

Laban . . . he was my teacher, though never in the sense this word is generally used. He was the moving spirit, the guide who opened the gates to a world I had dreamed of, not yet knowing that it was dance I was seeking for. He was the one who showed me the little path leading into the jungle, which, later on, I had to clear for myself so it might become my own place to live in, to grow in and to spread out from.

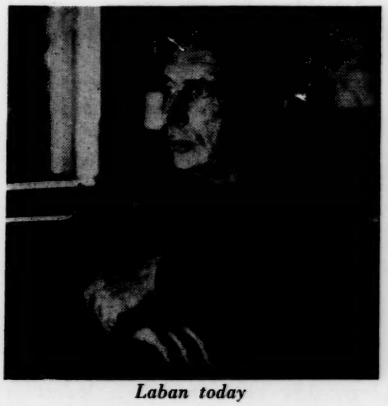
The early periods of Laban's work are nearer to me than his later ones would be, as in time our ways diverged quite naturally. With his manifold tasks and interests Laban needed a much broader field than I could ever have covered.

To write about Laban's beginnings—which to a certain degree were also my beginnings—would mean to open one of those closed cupboards where whole periods of my life were stored away and hardly ever looked at again, as the fully-lived present never gave me the leisure to look back. It might be fun, though it might also be a bit dangerous, to let oneself loose on the pictures of the past, their reflections having become too serene to match reality anymore. But is not this one of the privileges of age? Laban, the veteran, the venerable initiator of the new dance, would surely not mind, having long since grown above struggles, fights and ambitions, looking down from his Olympic height and smiling at the efforts of those who try to draw out the line of his life and work.

Laban has always been a great wanderer, who, after entering an unknown country and having found what he wanted or what happened to meet his need, would leave it for the next one to be explored likewise. But wherever he has stayed, even if it were only for a short time, he has left his traces. He has been forced to make many detours and has probably enjoyed branching off the main road from time to time to investigate the more intimate sidetracks and bypaths. But the original direction of his research was never touched nor changed by this. The essential quality of his work might be caught in one word: movement.

He told me once that it was the vision of a great work of art, a combination of dance, music and poetry, which started him on his way. But how was dream to become reality, when the chief instrument needed for the actual creation, the Dance Chorus, did not exist? The *ballet* dancer of that time was not fit for the dance as Laban visualized it. The modern dancer had not yet come into being. Laban had to build up the new instrument himself and find the means of doing so.

His gymnastic system based on the natural organic movement of the human body and the principles of tension and relaxation, was born out of his need for a new style of dancing and a new type of dancer. Even the roots of his dance notation grew strong from that first big need, though it took him years and years of never ceasing work to tame the freed and wild-growing movement, to lead the overflowing waters into the controllable channel of a consciously limited harmony, so it might become a speakable, a legible and a writable language of its own.



Laban today

Summer 1913: Switzerland, the Lago Maggiore and the lovely country around Ascona. When Harald Kreutzberg danced there for the first time, he called out, "But Mary, this is a dancer's landscape!" I knew that and loved the spot for it. Open air, meadows surrounded by trees, a sunny beach and a small group of rather queer people: Nelly, the coloured girl with her beautifully shaped body and the movement of a half wild, half shy young animal. The dwarflike little painter from Munich. How young we were! We moved, we jumped, we ran, we improvised and outlined our first simple solo dances and group sketches. To me it was meant to be a short summer course and turned into a life's direction.

And there was always Laban, drum in hand, inventing, experimenting. Laban, the magician, the priest of an unknown religion, the worshipped hero, The Lord of a dreamlike and yet ever-so-real kingdom. How easily he could change from the gallant knight into the grinning faun! How kind, how humorous and friendly he could be, and how terrifying, with his sarcastic smile and his ever-ready pencil drawing the most vivid and often cruel caricatures. They were brilliantly done. Like a glaring flashlight they pointed out your own weak spots to you, and this in a more direct and more convincing way than any other criticism could have done. In facing and accepting them one learned a lot about one's dear self.

Laban, the painter and designer, showed us how to draw. In invoking our imagination by his own vivid fantasy, his instruction always turned into a lesson in improvisation, and as a final result into dance.

(over)

What a wonderful improvisor he was himself! And what a wonderful time we had watching him, when he was in one of his humorous moods! With a flicker of an eye he seemed to take in every funny detail of a movement, a picture, a person or a given situation, and combining them with a few characteristic gestures change anything and everything into burlesque. We could not get enough of it.

There was, for instance, his interpretation of an Austrian military march. It needed not more than a bunch of keys, a heel knocking against wood, a quick movement of the head and a military salute to produce the exciting atmosphere, to create the typical situation of an Austrian infantry regiment parading through the streets of Vienna with the civilians falling into the marching rhythms and shouting their enthusiasm. Laban made us hear and see it all so vividly that we started marching and singing, too.

We danced with music and without it. We danced to the rhythms of poetry, and sometimes Laban made us move to words, phrases, little poems we had to invent ourselves. Though these experiments did not and would not lead to a definite artistic form, they opened up another part of the magic land and helped to deepen our emotional background.

One of those "poetical" improvisions I remember quite vividly, and while trying to write it down, I can't help shaking with laughter. It was meant to become a *Song to the Night*. The eight or ten of us had formed a circle facing each other, concentrating, waiting. Then a face was lifted, the gesture of an arm followed, and a voice, deepened by emotion, could be heard:

"The night is dark . . . "
a second movement
and a second voice, "dark is the night . . . "
a third "and blue . . . "
Then the chorus
shifting to the right,
mezzoforte, "blue night . . . "
to the left,
piano, "dark night . . . "
coming to a standstill,
all faces and arms lifted up
pianissimo, "beautiful . . . "

Anybody watching this improvised performance must have thought us a bunch of silly idiots. But of course to us it meant one more exciting adventure and dance experience.

Laban had the extraordinary quality of getting you free artistically, enabling you to find your own roots, and thus stabilized, to discover your own potentialities, to develop your own technic and your individual style of dancing.

He had built up his gymnastic system. But otherwise there were as yet no limits, no theoretical lines drawn, no strict laws to be followed. What years later was to become his dance theory and was called his dance philosophy was at that time still a free country, a wilderness, an exciting and fascinating hunting ground, where discoveries were made every day. Every new phenomenon was looked at with equal curiosity only to be jamme into one big bag, where it had to stay, t be studied, to be analyzed, to be worke on later.

Laban hardly ever criticized or correct ed us. Sometimes, while watching a class he seemed preoccupied by something else working, maybe, on a new idea, a new outlet for his ever-so-busy and creative mind. But if you needed his help, he never failed you. His judgment was infallible. If he had said "yes" to what you had done, it was yes, and the future proved it to be and so say yes. It was the same with his ever-so-dreaded "no."

After Laban had fully approved of the sketch for my first *Hexentanz* I was so overcome with joy that I jumped all over the studio, sprained my ankle and could not move for a whole unhappy fortnight. But the witch dance was brought to life and went on living. It became part of my first solo program. It had to undergo many changes and pass through many different stages of development, until, twelve years later, it got its definite artistic form.

I had worked hard on another study, called *The Dance of the Straight and Curved Lines*, and was deeply convinced that I had accomplished something really beautiful. But Laban only shook his head, "No, Wigman, no good at all." What a shock, what a disappointment! I simply could not face it, and trying to fight the terrible death sentence I worked myself into such a fury that, barefooted as I was and dressed in my short dance tunic, I stormed out of the room and climbed

(continued on page 71)

JUDY AT THE PALACE

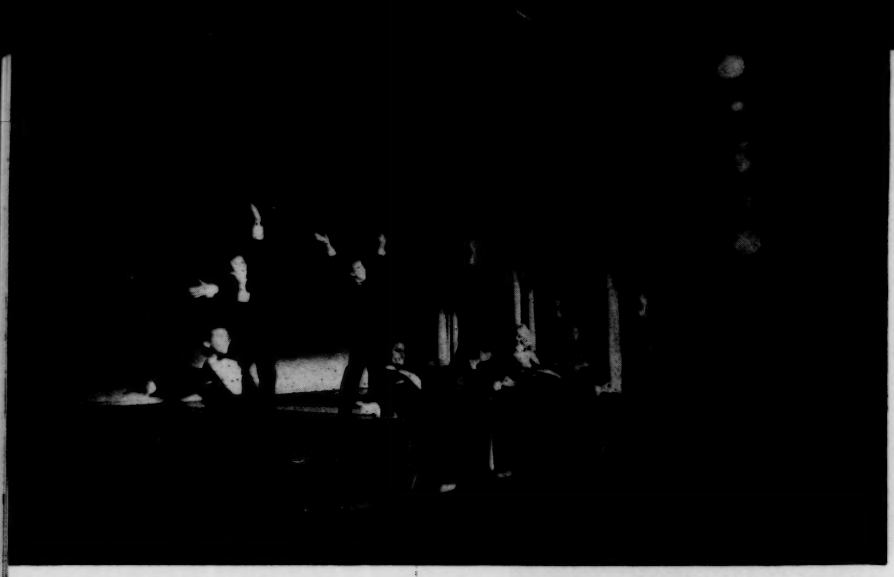
Judy Garland's prowess is definitely in the field of song, and yet in those moments that she dances a bit or joins The Boy Friends, the skilled dancers who work with her, she does very well, blending some of the slightly awkward, earnest appeal of her personality with the rhythmic steps.

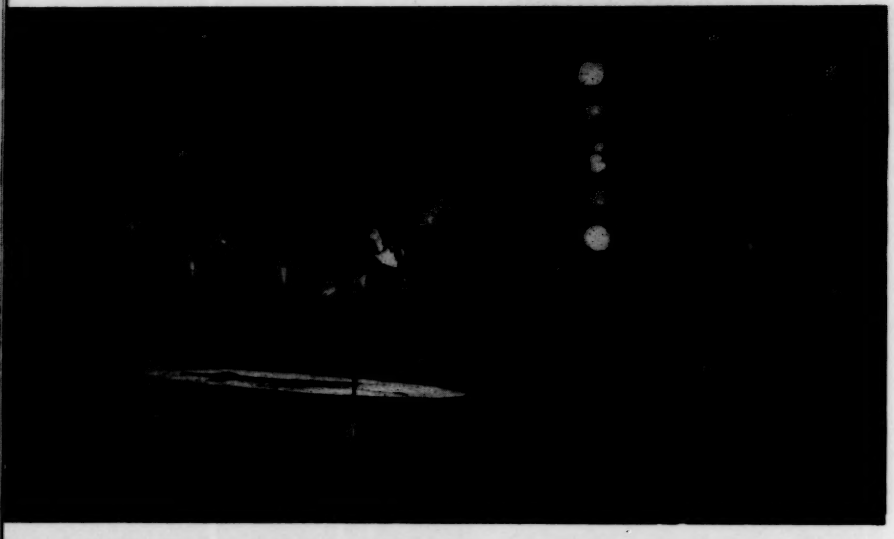
The turbulent, little singer from Grand Rapids, Minn., and her husband, Sidney Luft, who produces her show, have learned that dance can help support her in a most satisfactory way. When she was last at the Palace five years ago, The Boy Friends were also with her, but there were only eight then and their role was much less important. Now, in the standing-room-

(over)

The Boy Friends, featuring Bert May

Nora Kovach and Istvan Rabovsky





JUDY AT THE PALACE

On these pages: Modern jazz, as choreographed by Bob Alton, director of the Judy Garland Show, gets a work-out by Miss Garland and her Boy Friends. The latter appear in several punchy group dances, as well as (see opp. page) in 3 integrated production numbers, in which they give her lively cooperation.

only engagement that started on Broadway on September 26, they are twelve-strong. And they not only "introduce" her in song and dance, hold the fort while she is changing costumes, but also work together with her in three full numbers.

In the admirable contemporary trend, choreographer Bob Alton is not only responsible for the dances, but also for the staging of the entire show, which splits into two parts—the first, a series of variety acts; the second, presenting Miss Garland, supported by The Boy Friends. The latter also appeared with Miss Garland in the pre-Palace engagement at the New Frontier at Las Vegas, where she broke all records, including that of Liberace.

The "boys," each carefully selected for talent and versatility of performance, are Bert May, who is featured, and Lance Avant, Burnell Dietsch, Pat Gorman, Erme Preston, Gene Reed, Jerry Stabler, Jimmy Brooks, Meurisse Duree, Don Torrillo, John Lewis and Frank Davis.

Nora Kovach and Istvan Rabovsky, in a feature spot of the first half of the program, offered several acrobatically oriented ballet numbers. They had to withdraw from the show on Oct. 10 due to previous contractual commitments, and were replaced by the Szonys. *THE END*

PHOTOS BY HERB FLATOW

In Minnesota, a bright new light . . .

THE ANDAHAZY BALLET BOREALIS

BY ALBERT L. HAMAN, III

Rivalry between the Twin Cities of St. Paul and Minneapolis is traditional, verbal and often heated. But for one night recently, municipal differences were forgotten as an inter-city, paying audience of 4,200 gathered in Minneapolis to applaud the sparkling performance of a young ballet company from St. Paul.

The company which inspired such unusual unanimity is the Andahazy Ballet Borealis, performing, as is their biennial custom, in the University of Minnesota's mammoth Northrup Memorial Auditorium. The day after their appearance, additional acclaim came in the Twin City newspapers. Critics on both sides of the Mississippi lavished on the presentation the kind of praise they have been known to withhold from professional touring companies. "Eye-openers," reported the *Minneapolis Star*. "A joy to behold," echoed the *St. Paul Pioneer Press*.

What is the story of this non-professional dance group which has won for itself a place of real esteem in this culturally-alive area of a million and a quarter inhabitants?

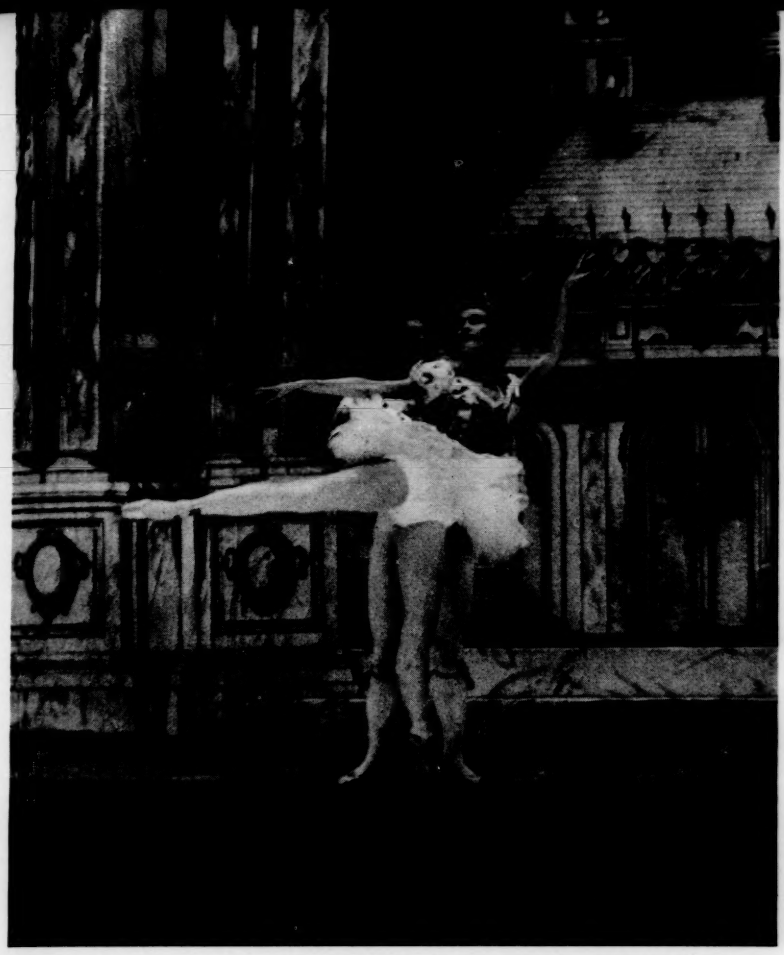
It begins in March 1941 — the day Lorand Andahazy of Cleveland, young member of the Ballet Russe, married one of the company's loveliest young soloists, Anna Adrianova (Shirley Bridge of Rochester, New York), first American girl to join that distinguished organization. No time for a honeymoon, the company was on tour.

In addition to audiences and critics, someone else noticed Lorand . . . his draft board. And in Mexico, Selective Service "greetings" caught up with him and he became a private. During the next five years Tanker Andahazy chalked up a distinguished combat record, receiving the purple heart, silver star and a pocketful of other medals. He was wounded seven times, but his most serious injury didn't show. A sudden advance by his division took Andahazy's armored car within range of German guns. A direct hit pitched him out of the car, his knees hitting the pavement. For three years he couldn't dance.

The ex-dancer worked ceaselessly to overcome the crippling handicap with the same courage and determination which had carried him through the war. He was still not able to dance, but walking at least was easy when he and Anna and four-year old Lorand, Jr. left New York to begin family life in the Northwest. Driving a balky, battered '37 Chevrolet, the Andahazys arrived in St. Paul, a quiet, Boston-like city which had appealed to them during their touring days, and which seemed in need of two gifted dancers who wished to teach. Their sole possessions: three suitcases, piles of books — and a passionate dedication to a theatrically bounteous classic ballet tradition.

That was in 1946. Difficult days for the struggling Andahazys. "We don't even like to think of that time," Lorand says. To make ends meet, the young veteran taught military drill to students of a private school in St. Paul during the day and worked at odd jobs at night. Meanwhile, Anna had the responsibility of home and son. Yet there was hope: Lorand found that he could dance again and partnered Anna in Civic Opera productions.

The entire cast on stage for the finale of "Aurora's Wedding." The decor is a reproduction of the Leon Bakst original.



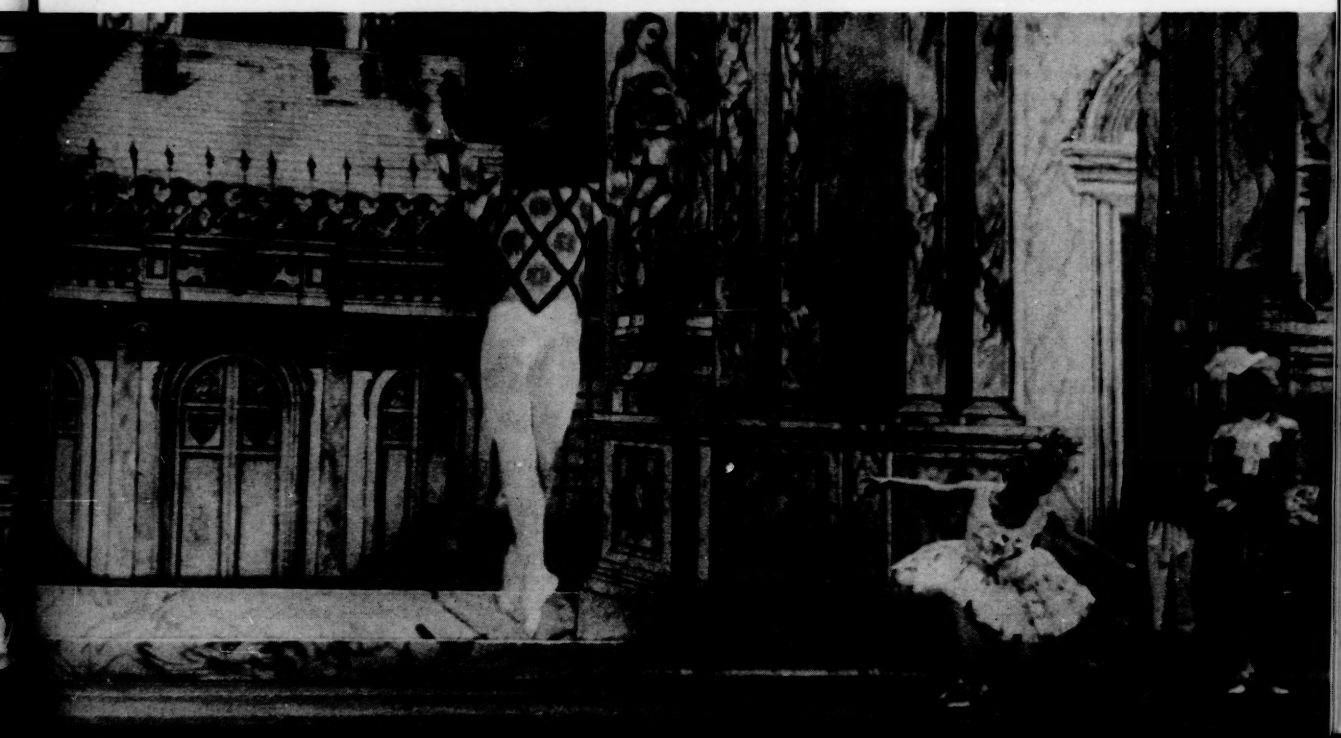
PHOTOS BY JOSEPH C. MASON

Anna and Lorand Andahazy, Directors of the Andahazy Ballet Borealis as well as its School of Ballet, also appear as leading dancers with the Co.

And there was teaching. St. Paul had no qualified school of ballet, so the Andahazys set about to fill the need with a school of their own. The Andahazy School of Ballet was established to provide instruction in classic ballet, nothing else. In ten years the school's curriculum has not changed. "We keep it pure," is the way the school's directors describe the classic training they offer.

The first students (and there were just a handful) attended classes in a studio set up above a bicycle shop on an untidy street in downtown St. Paul. But by 1951 enrollment had increased to the point where a larger studio was needed. The Andahazys found what they wanted on a quiet avenue in the residential area of St. Paul—a vintage assembly room once used for weddings and polka dances. This is the headquarters today of the Andahazy School of Ballet and the home of the Ballet Borealis, the school's performing company. The 500 pupils who study ballet at the St. Paul school are, according to the directors, a record enrollment, establishing it as the largest classic ballet school in America. *(over)*

Gary Good of Minneapolis in the air as Helen Pelissier of St. Paul kneels. Far right are Susan Stahel and Charles Hassett.



To watch Lorand and Anna teaching a hall filled with students "is to understand the discipline that lies behind grace, the determination behind poetry in motion," as one observer has commented. Anna, shy, somewhat brusque, gives instructions and demonstrations crisply, without wasted words or motion. Lorand is more casual. But if their approaches to teaching differ, the results they achieve are homogenous. "A warmth and freedom of expression," said critic John Harvey of the *St. Paul Pioneer Press*, adding: "excellent discipline and unanimity of style such as I can recall seeing before only in the Sadler's Wells troupe."

Such praise is not easily won. The assurance, the flourish, the "unanimity of style" has come through long hours and years of intensive training. Sunday is the

". . . more than 4000 persons paid good, solid legal tender to get in—a convincing demonstration of drawing power."

only day the Andahazys have completely free to spend with Lorand, Jr. and his two brothers Zoltan, 7 and Marius, 6. Monday through Saturday they work all day long, dividing their time between the St. Paul studio and a newly-opened branch in Minneapolis.

Sixty of the 500 Andahazy pupils form the company, the school's showcase for unusually talented youngsters. Established in 1952, Ballet Borealis was conceived as a reaction to "tedious, small-budget recitals" which the Andahazys consider distinctly "old-fashioned." Not all of the sixty students who appear on stage are advanced members of the school, but those who dance featured roles have usually studied with the Andahazys for a minimum of four years.

The performance last June was the third given by Ballet Borealis in its four-year existence, and the second for which regular admission prices were charged. Into it went two full years of preparation. Not excessive, in the opinion of the Andahazys, for whom there is only one way to do things — the right and hard way.

The crowning work of this year's appearance in Northrup Auditorium was *Aurora's Wedding* with reproduction of the brilliant decor by Leon Bakst for the celebrated Diaghilev version. A burst of applause saluted the magnificent *mis-en-scene* created by the Andahazys for their production. But equally deserving of praise were the simple decor and costumes for a delightful *Suite of Dances to Harpsichord* with music by Handel, and the lumious, black-lighted apparel of the dancers in a presentation of *Cargo of Lost Souls* based on Dante's *Inferno*.

Costumes and scenic design, lighting arrangement, make-up — all are supervised personally by Lorand and Anna, who lavish attention to every detail of every production. In the months before a new performance by Ballet Borealis, it isn't unusual to find Mrs. Andahazy in the sewing room, darting nimbly between piles of colored tulle to advise an assistant or to sew a seam on tutu or doublet. High above Northrup's huge stage, in the painting loft, Lorand may stand beside his scene painter, so impatient to create a desired effect that he sometimes leans out precariously to add a line or color himself.

As might be expected of two people with such uncompromising artistic standards, the Andahazys insist that their company perform with full orchestral accompaniment. And quite probably theirs is the only ballet company of its kind which dances to the music of a 60-piece orchestra of symphony musicians.

A unique and happy arrangement with University and Union officials gives the Andahazys the use of the orchestra at a somewhat lower cost. The auditorium is obtained on the same guarantee basis offered by the University to professional companies. That two such diverse organizations as a university and a theatrical union should rather generously assist a private ballet company is proof of the persuasive power of ballet master Andahazy. An indefatigable enthusiast of his own brain child, Andahazy seems able to enlist support from many sources.

One of the first to be charmed by the trim, dark-haired director of Ballet Borealis was James Lombard, Director of the University's Department of Concerts and Lectures and leading Northwest entrepreneur, who corroborates the shrewd observation made in 1954 (and even more applicable today) by veteran St. Pa critic John Harvey. "Two years ago, wit admission free, the young Twin Citie company attracted an overflow crow Thursday night more than 4,000 perso paid good, solid legal tender to get in— a really convincing demonstration of dra ing power."

More startling yet to those who kno something about regional ballet compa nies is the fact that the infant compan operates without the sometimes entangling aid of "volunteer committees" or the re strictive assistance of financial "angels" or civic subsidy. The Andahazys assum sole financial responsibility for the cost biennial appearance of Ballet Borealis meeting expenses with profits from thei school. "So far we haven't made much o performances, but then we're not in th hole either," says Andahazy with a smile.

To insure continued Twin Cities sup port of the company and the school, Lo rand Andahazy spends many hours eac year addressing youth groups, women' clubs and civic associations. This kind o tireless public relations work, combine with its outstanding performances, ha earned the Ballet Borealis a unique an welcome place in Twin Cities cultural life and promises to promote its growth in the future. For Lorand and Anna Andahazy are looking ahead. And when they talk o national tours sometime not too far ahead and perhaps an invasion of Europe . . . who can doubt the possibilities?

THE END

Courtesy N. Y. P. L.

FROLIC:

SOCIAL DANCING ON THE SOUTHERN FRONTIER

BY JOHN Q. ANDERSON

Associate Professor of English, Texas A. & M. College

(continued from the Oct. issue)

At a wedding frolic in Cheniere, Louisiana, in 1848, the dancing of one young man, famous for his "big licks," was described as follows:

> At the start off (of the reel) he reared up, and sprung to the middle, cracking his heels as he came down — he 'trod back," flinging his knees out straight, which he called the steel-trap step, followed by movements which, in the course of their execution, he denominated hillin' taters, mortar and double window, heaving-off step, etc., winding up with a convulsive movement as he went down the middle, threatening to disjoint both his partner and himself.

Such violence was sometimes destructive of property, for in one instance the dancers stomped so hard that the chinks fell out from between the logs of the cabin. This energetic dancing accounts for a young frontiersman's invitation to the dance: "Kin I git to sling a passel of legs with you, mum?"

One of the most amusing of descriptions of frontier dance exhibitions concerns the renowned Texas Rangers during the Mexican War. The Rangers, hoping to capture Mexican officers, surrounded a Mexican hacienda while a dance was going on. Discovering that the officers had been informed and fled, the Texans nonchalantly stayed for the dance. Finding themselves the center of attention, they competed with each other in exhibiting American dances to the astonished and pleased audience. They performed "the double shuffle," "the Virginia breakdown," "the Kentucky heel tap," "the pigeon wing," "the back balance lick," and "the Arkansas hoe-down." Known for their nondescript costumes as well as their belligerence, the Rangers, cavorting for the entertainment of Mexican girls (rather than indulging their usual occupation of shooting Mexican men), certainly confirms the popularity of social dancing on the Texas frontier.

Since Texas was, in fact, settled largely by people from the South, the migration of the dance frolic along with other folkways was inevitable. Indeed, the frolic became the favorite means of "pleasurin'" on the Southwestern frontier, where dance forms were suitably modified to accord with Texas "nationalism." An old running set pattern was re-christened "The Texas Star," for example.

Noah Smithwick attended a wedding in the Austin Colony at which an elaborate supper preceded the dancing on the puncheon floor of the homestead. Some of the young men had no shoes, but they took turns with the boys who did possess shoes and danced in borrowed brogans. To the music of a Negro fiddler, accompanied by a clevis and pin, the dancers "shuffled," "double shuffled," "wired," and "cut the pigeon's wing," making the splinters fly. Smithwick attended another dance in Columbia, Texas, at which Mose, the Negro fiddler, did not show up. The dance went on, however, to the music of two other darkies; one sang and kept time on a clevis while the other scraped a cotton hoe with a case knife. The favorite tune, repeated often during the evening, was "O git up gals in de mawnin' / Jes at de break ob day." At the conclusion of each chorus, the performer gave an extra blow to the clevis, and the dancers responded with resounding taps of heel and toe.

In 1854 Smithwick attended a Fourth of July celebration at Marble Falls, Texas, at which the ground under the brush arbor was thickly carpeted with sawdust to provide a dancing floor. The long, patriotic speech finally over, the heavy dinner consumed, the dancers were busy before nightfall. Jabez Brown sawed out reels and called sets until daylight, sometimes varying the program by singing "The Maid of Monterey" or "The Destruction of Sennacherib."

(continued on page 80)

THE DANCE NOTATION FIELD HERE AND ABROAD

BY ANN HUTCHINSON

Paul Huf GKI

Ann Hutchinson, center, visiting the Maud Kool school in Haarlem, Holland, where Labanotation is integrated into the ballet course. Miss Kool at right.

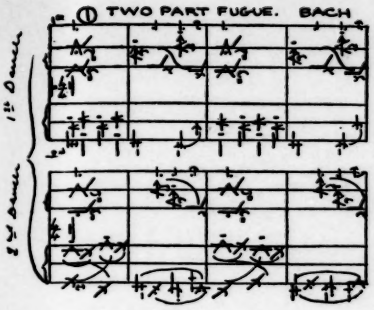
The author, President of the Dance Notation Bureau, has spent the past year in Europe doing research in behalf of the Bureau, and in preparation for a series of books on notation, the latter made possible by a Rockefeller Grant. While she was abroad, she pursued her studies of the development of other systems and of the new uses of the Laban system.

Miss Hutchinson has, in the past, written about Labanotation and its uses in numerous DANCE Magazine articles. Labanotation, which has made such progress in the United States in recent years thanks to Miss Hutchinson and the Bureau, has, since 1952, been the official method of notation for dance material submitted to the government for federal copyright. *L. J.*

There is no doubt that interest in notating the dance is spreading. During the past year I visited England, France, Holland, Germany, Denmark and Sweden and talked with leading dancers, teachers and choreographers in each country. So few people have had actual experience in using notation that there are still confused ideas about the various systems, about what a system, of notation must accomplish and how it can be applied to the field of dance. Some people I spoke with had developed their own personal shorthand notation systems. Others were using one or another of the more tested methods. I welcomed the opportunity to find out as much as possible regarding all new ideas and new systems since, as a member of the Dance Notation Bureau, it is my responsibility to investigate all available system so that we can be certain that the best system is being used to further the art of dance. In addition, there is always much to be learned from others who are using the Laban system and developing it to serve different fields.

Margaret Morris. Miss Morris started her system in 1910 and published it in 1928, the same year that Laban first published his system. Her method uses a horizontal staff representing the body, the movement symbols are variations of simple strokes, and timing is shown by numbers or music notes. In recent years Miss Morris had given up active work on developing the system because of the pressure of other work. But after our meeting at Jacob's Pillow in the summer of 1954 when we compared notes, her interest was revived and, as a result, she and her associates have made several improvements in the system. At a London lecture I attended, which was sponsored by the British Dance Notation Society, Miss Morris presented the basis of her system and promised to send our Bureau in the U. S. to revisions so that our research department will be up to date in its information. Miss Morris' attitude towards other systems of notation was much to be admired. She stated that she was willing to be convinced that the Laban system or any other was better than her own (her knowledge of other systems is slight) but that in her experience her system worked well and so she stood by it. I found her and her associate, Isabel Jeayes, who is the representative for the Morris System in the British Dance Notation Society, most cooperative.

The British Dance Notation Society is, I believe, an important new development. It was formed by a group of people who realized that a center of information and activity in notation was badly needed. Previously, there had been only isolated activities, individuals working without the benefit of the experience of others. This held true particularly of those working with the Laban system, where the interest had been in the use of notation for personal needs. There had been no attempt at integrating the activities and presenting the system to the world at large. The aim of the Society is to bring knowledge of all forms of notation to the public through lectures, demonstrations



Margaret Morris System

and the formation of a library and information center. Through being well-informed, people will be in a position to evaluate the different systems. To start off its program, the Society sponsored a series of lectures on the available systems, those of Laban. Morris, Benesh and Nijinsky.

Nijinsky System. The system invented by Vaslav Nijinsky was presented in a lecture given by Mme. Nicholaeva Legat who, together with Mme. Romola Nijinsky, has been working for some years to prepare the material for publication. It has held particular interest for me, as it is a system about which so much has been heard and yet, about which no concrete information has been available. When I met Mme. Nijinsky four or five years ago, we discussed the system and I urged her to have it published so that it would be available to all for study. At that time she told me of the major problem, which is that Nijinsky left more than one version of certain writing rules and thus it is difficult to decide which version to use. My interest in the system was further stimulated by the report from Irmgard Bartenieff, Vice President of the Dance Notation Bureau, after her study of the Nijinsky manuscript of *L'Apres Midi d'un Faun* which is in the British Museum. This past year Nadia Chilkovsky and I attempted to study it, but we could gain little from the manuscript, not having the key on hand. Thus it was with great expectancy that I attended Madame Legat's lecture.

The system is apparently related to the Stepanov method, which Nijinsky learned as a young student. It uses a modification of the music staff and of music notes, numerals being used for relative level and lines and spaces for directions. Nijinsky drafted much of the material on his system in correspondence form and Mme. Legat has spent the past five years trying to organize the various manuscripts that she has on hand in order to present as clear a picture as possible. Much of the theory was clearly set forth at the lecture, but it was a disappointment to all present that Mme. Legat was unable to demonstrate its practical application in writing and reading simple basic movements. It appears that she has not actually ever tried to use the system. Whether the basis of the system can be set forth clearly so that the various ballets recorded by Nijinsky can be deciphered has yet to be found out.

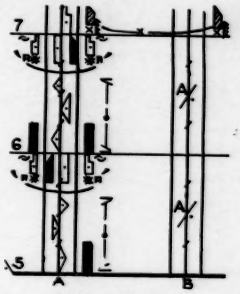
Benesh System. I was fortunate in being able to meet with Joan and Rudolf Benesh, founders of the Benesh System, which is currently being tried at the Sadler's Wells School, soon after my arrival in London. The Beneshes found it difficult to understand why I would be interested in studying their system, their attitude being that as a manufacturer of a "product" they are in competition with other systems of notation. However, I explained the aims and function of the Bureau, pointing out that dance notation is, on the contrary, in the nature of a scientific study, and, as in all such fields, all individuals do well to pool their knowledge and experience for the common good. The adaptation by the Dance Notation Bureau of Labanotation as the best system

Benesh System

to date, is the result of this pooling of scientific study and knowledge. The Beneshes had not studied any other systems and stated that because their system is so very different there is no need to. In actual fact, their system incorporates many things which have appeared in other systems. This I could see from the presentation of it which they gave to me at that time.

The intensive study of the system on which I had hoped to embark never took place. The Beneshes made it clear that they did not wish to have me study their system fully. This was hard to understand in view of the fact that they declared their system to be perfect and in need of no further development or improvement. From the little I learned and from the reports of others who have studied with them, their approach is to teach it as a ballet shorthand. As such it appeals to dancers who are trained in classical ballet and who can therefore make use of a quick way of writing complicated steps. The system is a modified stick figure notation, using the musical five-line staff to represent the body. It employs simple dots and strokes for directions, plus movement lines to connect the positions depicted. Timing is shown by the use of numerals or of music notes.

Laban System. There is evidence of increased use of the Laban system in different areas of dance in England. In the training of teachers of educational dance, a shorthand of the system is used so that thematic material and personal notes can be jotted down. Because the emphasis is largely upon free spontaneous movement, there is less need in this field to record exact movement patterns.



Laban System

It is used, of course, for folk and national dances. There is also much interest in it in the theatrical field. The use of the notated score to rehearse the London production of the musical *Kiss Me Kate* was followed by its similar use for the show *Can Can*. At present both *Pajama Game* and *Plain and Fancy* are being recorded, not only in preparation for future reproduction, but to facilitate the regular rehearsing of the shows. Many of the dancers in musicals are interested and have been studying the system at the Sigurd Leeder School.

Conte System. The original book on the system by Pierre Conté, entitled *Traité d'Ecriture de la Danse*, appeared in 1930 and had been studied by members of the Bureau. This system is written on an extended music staff which shows the body. Music notes for the movement symbols incorporate the time value, and numerals are used for directions in space. French word abbreviations provide additional decription. Before visiting Paris, I made a point of studying the recently published revised edition to see what improvements had been made. In his recent correspondence with the Bureau, Mr. Conté had reprimanded the organization for calling itself the "Dance Notation Bureau" when, he claimed, it showed no interest in other

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BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

ALVIN EPSTEIN

One of the two fascinating white-faced figures who introduced each of Marcel Marceau's numbers during the French mime's appearances in New York last year, was a young actor-dancer who has persistently caught the eye of dance enthusiasts. Apparently Alvin Epstein does the same for devotees of the drama, since in the past year alone he has appeared as the Fool in *King Lear* (the Orson Welles production at City Center); the Slave in *Waiting for Godot* (on Broadway for eight weeks; and Puck in *A Midsummer Night's Dream* (at the New York State Music Festival). Each of these diversified roles has shown Alvin Epstein to have an engaging, wide-range mimetic imagination.

During his childhood in New York City, Alvin Epstein had no thought of theatre. He was going to be a musician. High school found him dividing his time between music and painting. But by the time he entered Queens College, music was again in the ascendancy.

The war helped change his course. After a year of college, Alvin was drafted and spent the next two and one-half years in New England, Texas and Europe. He had begun to devote much of his free time to reading about the theatre, and he became fascinated by the career of Gordon Craig, the great stage designer.

Through a Paris bookdealer, Alvin was introduced to Craig, then residing in Paris. And the older man recommended the serious study of acting.

At the war's end, Alvin registered for a theatrical course at the U.S. Army's American University at Biarritz. He soon won a role in a highly acclaimed school production of *Richard III*, and a three-month tour of Europe followed.

Returning to the United States in 1946, and determined to make acting his career, Alvin enrolled for a drama course at Fordham University. Guest lecturer Erick Hawkins introduced Alvin to modern dance, and the next season found him a student at the Martha Graham School.

Like so many Americans, he was tremendously impressed by Jean-Louis Barrault's performance in the French film, *Children of Paradise*. And so he returned to Paris in 1947 and sought out Etienne Decroux, Barrault's teacher. In addition to absorbing a four-year curriculum of acting, mime, ballet, and tap dancing at the Decroux School, Alvin was invited to become a member of Decroux's Mime Company.

But he felt that he had been away from New York long enough, and so sailed for New York in 1951 and spent a year working in the professional classes of Sanford Meisner. But all this did not mean a Broadway job. And so the following fall he accepted the invitation of the Chamber Theatre Dramatic School to teach mime in Israel. For two years he was a member of Israel's famed Habima Theatre, where he played a variety of leading roles in works ranging from *The Golem* to *The Caine Mutiny Court Martial*. And in the Habima production of *Macbeth*, Alvin was allowed to conceive, direct and perform in a special mime sequence.

Stopping in Paris on his way back to the States. he encountered Marcel Marceau, his old classmate from the Decroux School, and was invited to join the Marceau Company. But New York beckoned again. However, when Marceau needed a replacement for one of his ailing assistants prior to his New York premiere last season, Alvin answered his hurry call and saved the day.

Recently Alvin appeared in a special performance of a Medieval French play called *Adam*, which his brother Mark adapted using a choreographic and mime approach. Alvin naturally prefers roles involving a combination of movement, mime, and acting. And in view of this predilection it was certainly an odd bit of casting when his first TV role turned out to be that of a blind old Westerner who never moved from his chair.

CAFE EL CHICO IN NEW YORK

Gypsy Teresa Maya, brought from Granada several years ago to dance with the José Greco Company, as she appeared earlier this season at El Chico.

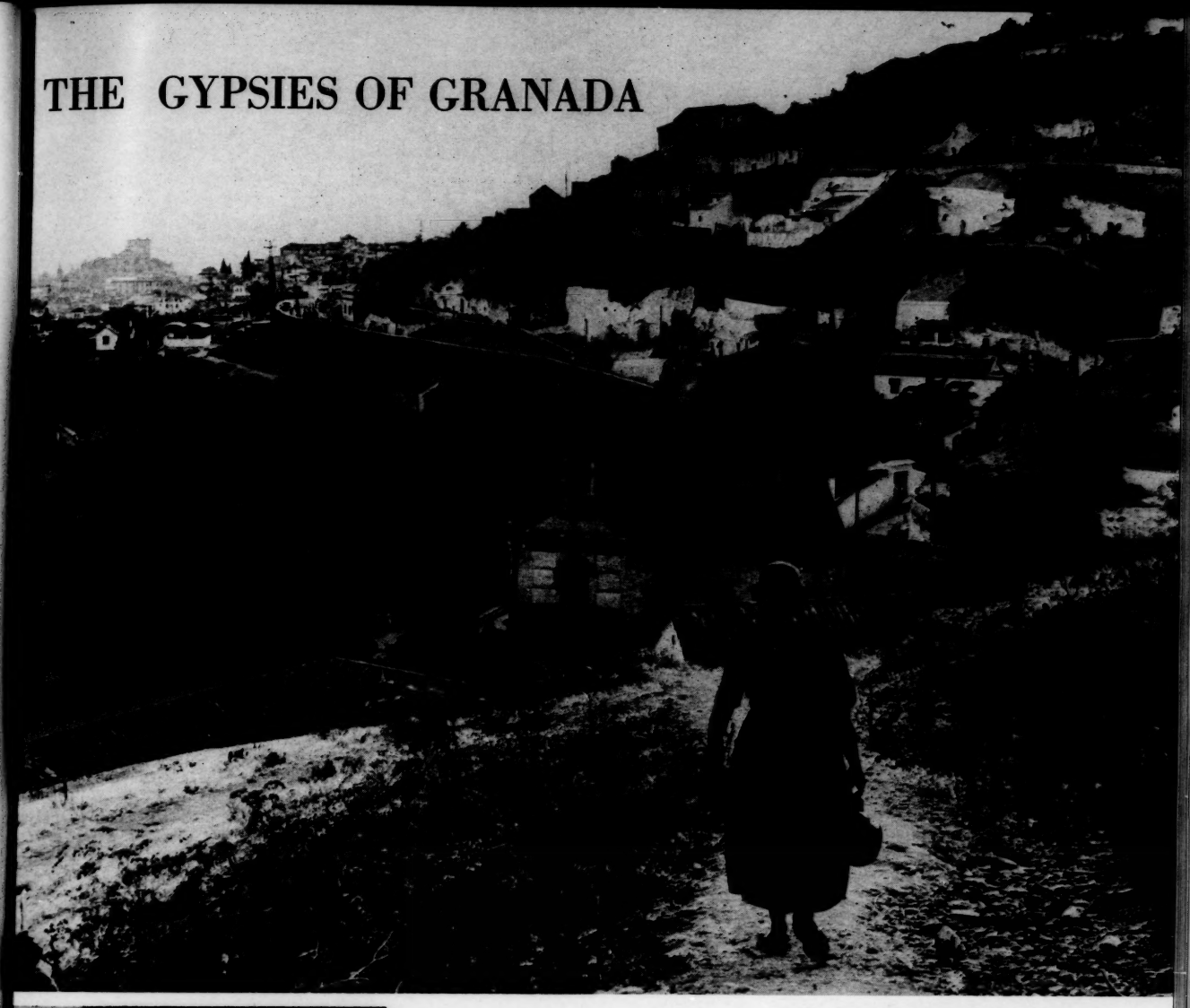
The atmosphere of El Chico, at 80 Grove Street in Greenwich Village, New York, is very Spanish — not only in its food, decor, music and talent, but even in the manner in which its entertainment is presented. For, in true Spanish style, there is never enough of dancing, and every program has at least five or six dances, presented by at least three soloists, most of whom are specialists in classical and/or flamenco style.

The audiences at El Chico are discerning and have, over the course of the thirty-one years of the club's existence, applauded and "discovered" some of the foremost Spanish dancers of Spain, Mexico, Argentina and of the U.S.A. Among these are Argentinita, Carmen Miranda, Trina Reyes, Roberto Iglesias, Paco Reyes and an Irish girl from Philadelphia named Jean Darien known as Dorina de Sol.

Benito Collada, genial proprietor and host at El Chico has a love for Spanish dance which has never faltered, and his interest in young performers is ever-fresh. He is a fine raconteur and among his stories is one that tells of how, a number of years ago, he took the advice of his good friend Escudero and arranged to bring to the U.S. a couple of "kids from Seville," an unknown cousin team then playing in a small Havana club. While they waited for a visa, the team played Mexico City's El Patio Club. Collada gave a vacationing friend by the name of Danton Walker a letter to the owners of El Patio, and suggested that he visit and take a casual look at "the kids." Walker was not casual for long, however, when he saw Rosario and Antonio. The next day his entire column was devoted to them, and as a result of the publicity, they were booked at the Waldorf-Astoria and their career was launched. Collada could have held them to his arrangement, but did not even consider doing so. Since then Antonio has danced as a guest in El Chico

(Continued on page 62)

THE GYPSIES OF GRANADA



Father of Teresa Maya and friends, in Granada's gypsy quarters, pose for an American photo.

TEXT AND PHOTOS BY LYDIA JOEL

"Don't go," said the English diplomat at El Parador, "their tongues drip with honey, as the old adage says, but their hands are like claws. They will tear your belongings from you."

"Don't go," said an American tourist friend, "I've been and it's too depressing. It's so commercial, so mechanized that it's meaningless. You have only a day to spend in Granada, and you should have all of it in the fabulous 11th Century Alhambra, the cool and elegant Moorish palace which overlooks the valley of modern Granada."

But of course I went. How could I resist the famed Sacromonte, that other hill which faces the Alhambra across the valley, the gypsy quarters where for centuries thousands of *gitanos* have danced and lived.

And of course it was true that the taxi could hardly honk his way up the winding road as brightly costumed gypsies coaxed and teased, "Come in here," "Good dancing," "Come in here," grimacing when they were turned down, and always ready to reach out for "money money."

But my taxi driver was on a search. For I had a precious talisman, better even than money. Clutched in my hand was a cardboard folder that held a recent

(over)

Left: Mme. Heredia, also known as "Maria La Canastera" in her tourist cave. Assisting performers line the walls.

Below: Note the hole in the upper left hand corner which has been dug into the mountainside but not yet plastered and made into living quarters.

Opposite page: Talented young "El Chaketa" poses for a photo on Camino Sacromonte, Granada.

photo of Teresa Maya *(see p. 40)*. It had been given to me by her in New York, for her father, and we were in search of him. The taxi driver, aided by vociferous children and shoulder-shrugging adults, eventually pulled up to a small aside in the road where a handsome, portly woman with roses in her hair was talking enthusiastically to a pipe-smoking matriarch and a neat little man, who was none other than the man we sought, "El Cotorro," father of Teresa Maya and her younger brother Juanele (the spit-fire gypsy who, several years ago, had proven an irresistible charmer but an uncontrollable company member when sister and brother toured the U.S. with José Greco's troupe). "El Cotorro" means "The Woolly One." Time has almost balded Mr. Maya's head, but the nickname—always a proud indication of the affection of one's peers—stays.

Teresa's photo was, indeed, the magic key. Love and warmth were poured over me like a radiance. In spite of the difficulties made by a strange language, the gathering crowd urged, "Please sit . . . please look . . . please drink wine . . . come and see the dancing." Somehow I already knew—she must have by then have thrust her card of advertisement into my hand—that the portly lady was Mme. Maria Cortes Heredia, Profesora de Baile, director of one of the dozen or so caves where tourists are brought for "flamenco entertainment." She, and the others too, urged me relentlessly to come and see the dancing. "No, no," I said, "I came to see all of you, to bring the photo. Now I go." But they insisted. And they pulled back a blanket that led into a long, narrow, white-washed room, and I stepped down out of the sunlight.

Two rows of listless, clapping girls were seated on the long sides, while a tired soloist performed for a small group of tourists who sat huddled around their guide against the curtained fourth wall. The white stucco walls and ceiling, in inimitable *gitano* style were covered with pots and pans (when a gypsy cannot sing or dance, if he has any trade at all, it is traditionally that of coppersmith). This room and the one behind it, like all *cuevas*, consisted of two rooms, one behind the other, dug into the side of the hill,

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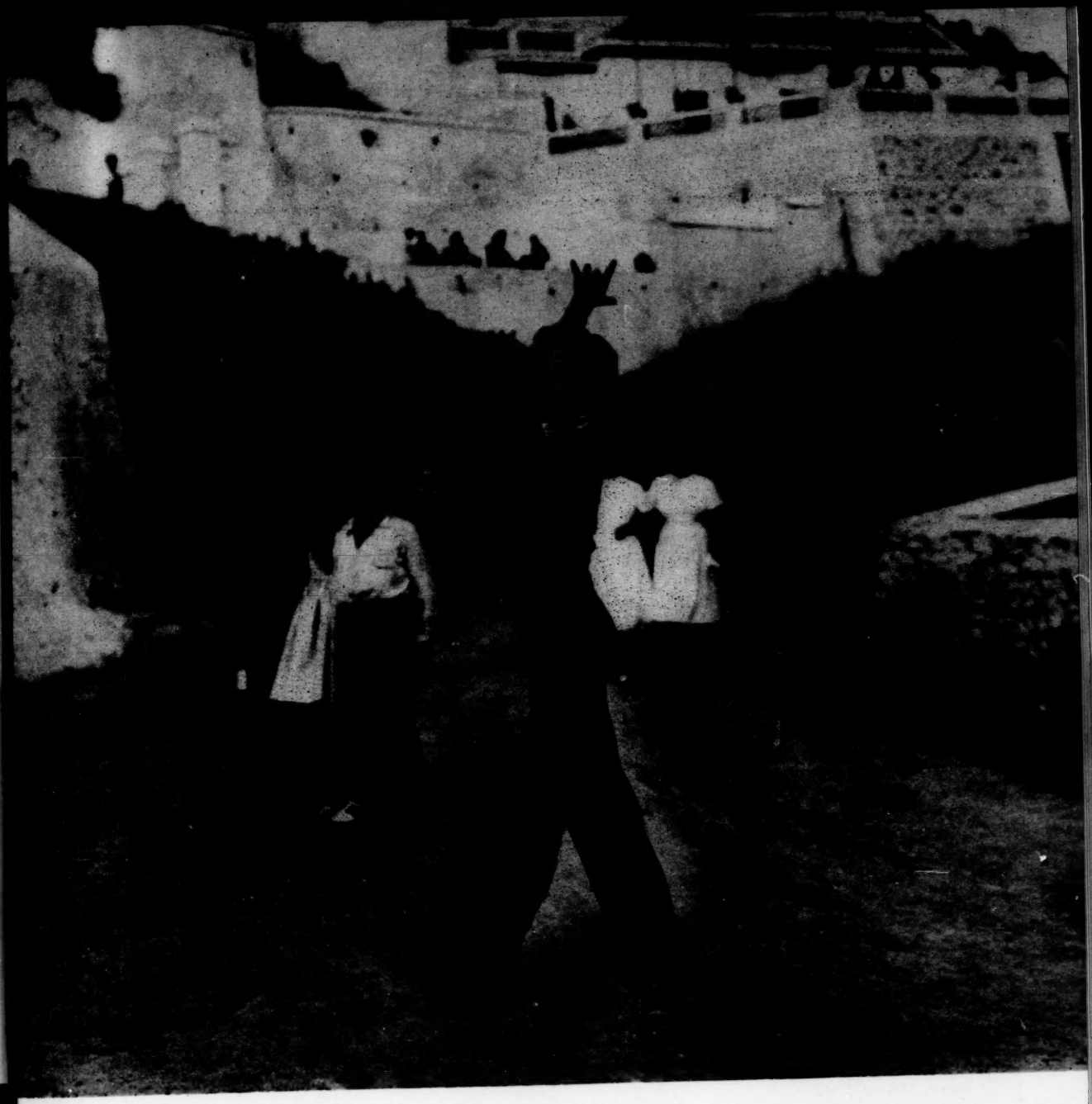

THE TRIUMPHS OF FANNY CERRITO

*BY IVOR GUEST **

Above: L. to r. in the famed Chalon engraving of "Pas de Quatre," London, 1845, the dancers are Carlotta Grisi, Marie Taglioni, Lucile Grahn and Fanny Cerrito.

At right: A sculpture portrait by P. Gayrard of Fanny Cerrito, now in a private collection in Madrid.

** Well-known dance historian Ivor Guest is the author of "Fanny Cerrito: The Life of a Romantic Ballerina," published this Oct. by Phoenix House, London.*

Early in May, 1909, when the chestnut trees of Paris were in flower and a company of Russian dancers and singers, under the vigilant eye of Diaghilev, were rehearsing at the Châtelet in preparation for their first Paris season, a very old lady lay dying in her house at Passy, near the Bois de Boulogne. Perhaps, being told of these young visitors with such strange-sounding names as Nijinsky, Pavlova, Karsavina, her memory went back to the days of her own youth, sixty, seventy years before, and she recalled once again the thunderous bursts of applause which she had heard so often and in so many theatres.

More than half a century's retirement now separated Fanny Cerrito from those triumphs. Those years had been sweetened by the devotion of her daughter Matilde and Matilde's two children; by the loyalty of her many friends, and not least by her own zest for life, which had not abated when the infirmities of old age confined her to her salon and deprived her of the pleasures of reading and lacework. They had been peaceful, uneventful years for the most part, but she had been well content to enjoy a simple and regular existence after the many excitements of her dancing career.

The extraordinary vogue for ballet, stimulated by the ideas of Romanticism, from which she had profited, was already fading when she danced for the last time in 1857, and it had since almost vanished. So soon after her death, indeed, the Russian company at the Châtelet were to revive these former glories, but the interest that was awakened would not extend to the past and so her death passed unnoticed save by her relatives and her intimate friends, a circumstance which no one would have thought possible in the heyday of her career.

A Bourbon sat on the throne of the two Sicilies when Fanny Cerrito emerged from the Ballet School of the Royal Theatres in Naples to make her début on a summer evening in 1832. With a determination that never left her, she worked like one dedicated, as indeed she was, to perfect her technique. To this she added, by the force of her personality and by consciously modelling herself on

The story of one of the four ballerinas for whom *Pas de Quatre* was designed.

the great male dancer of the day, Jules Perrot, a style which was quite unique for its captivating appeal and its vigour of execution. Often it was said that she danced like no one else, and her rôles were seldom played by other ballerinas after she had relinquished them. Blasis, who was one of her teachers, described her as "*la volupté ingénue*," and in London, which in the 1840's saw more of the great dancers of the Romantic Ballet than any other capital, her "realistic" style was considered as one extreme in contemporary ballet as Taglioni's "ideal" style was the other.

Applauded and fêted throughout the length and breadth of Europe, she gained a reputation which, for its extent, was surpassed by that of no other dancer of her day, save only perhaps Fanny Elssler. From the petty states of pre-Risorgimento Italy to early Victorian England, from the Spain of Queen Isabel II to the Imperial St. Petersburg, from old Vienna to a Paris passing from the bourgeois monarchy of Louis-Philippe into the glitter of the Second Empire, she passed indefatigably on her triumphant way, charming audiences everywhere and disturbing many a susceptible masculine heart.

Many men would have cheerfully sacrificed much to win her favours, but she remained virtuous and was respected all the more for it. Her parents, a respectable middle-class couple, held high hopes that she might make a good marriage, and did not conceal their disappointment when she announced her intention to marry the dancer Arthur Saint-Léon. This marriage, and the successful stage partnership which resulted from it, lasted for six years, from 1845 until 1851, when Fanny met the Marqués de Bedmar, who was to be the father of her daughter Matilde.

This was in Madrid, where as today on special occasions the audience expressed their delight not merely with applause and the conventional bouquets, but by releasing a flock of pigeons adorned with ribbons to fly around the house.

The gallant Marqués' affaire with Queen Isabel was then still being talked about, but when Fanny met him during a Madrid engagement he had put aside his youthful indiscretions and was embarking on what was to become a very distinguished diplomatic career. They were mutually attracted to one another from the first, and when the initial passion of their association had passed, a bond of friendship remained in their love for Matilde, who, when the Marqués died without legitimate heir, inherited all his estate of which he was free to dispose.

A phase in Fanny's career had ended when she and Saint-Léon separated after that season in Madrid. While it lasted, their partnership brought great benefits to them both. Saint-Léon, apart from being a dancer of unusual virility and brilliance and no mean violinist in the bargain, was adept at producing ballets—often with his wife's aid, for theirs was a very close collaboration.

If these ballets were in themselves not great works of art, they did, however, make fullest use of both their talents and seldom failed to make an immediate appeal to the public. Such a ballet was *La Vivandière*, the choreography of which was credited sometimes to her and sometimes to him, and which included the witty and vivacious Redowa Polka. At the Paris Opera, Saint-Léon's facility as a choreographer had stood them in very good stead, for he was always ready with a new work when required, and if the haste of production was often apparent in certain details of the performance, Fanny always knew that her own success was assured by the unfailing understanding of her style which he displayed in arranging her dances.

But her greatest triumphs were in the ballets of Jules Perrot. Indisputably the foremost choreographer of his age, Perrot was ballet master at Her Majesty's Theatre in London during most of the seasons in which she danced there, and later, almost at the end of her career, their paths crossed again in St. Petersburg. Perrot was equally successful in producing narrative ballets such as *Ondine* and in arranging grand *divertissements* to display simultaneously the talents of several ballerinas, as he did with such nicety of tact in the renowned *Pas de Quatre*.

(continued on page 67)

The Spanish nobleman, Marques de Bedmar, was the father of Cerrito's daughter, Mathilde.

Daughter Mathilde grew up to be a devoted friend and companion of her mother. Photo, from a private collection, is circa 1860.

Hope Hawthorne

Folk Dance Series:

POLKA AROUND THE WORLD

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

Several years ago when we were directing the Folk Dance Festivals for NBC in Rockefeller Plaza, Radio City, the opening number was always a Polka. Invariably the spectators would comment that each nationality group did something different. Many people have the same mistaken idea that the polka is just one dance, or just one kind of step. Actually, the polka in each country has its own style and flavor.

The simplest form is the plain "two-step," a kind of step-together-step; step-together—step, done in ballroom position. This polka, heavy-styled, in a leisurely tempo, is typical of Germany and Czechoslovakia. The accompanying music is almost march-like in spirit.

By adding a hop or a skip, either before or after this basic "two-step," you have another type of polka step. The length of the steps, the height and duration of the hop, would further identify the origin of the polka step in question. In the Scandinavian countries, the hop is rather pronounced and the "two-step" following it is taken with long strides that cover much ground. This is true also of the American style polka, but the American polka also includes some galop steps.

The Polish style polka however (also done in Lithuania and Estonia) is done with a hop just barely perceptible — comparable to a grace note in music. The succeeding steps, instead of being long ones, are light running steps with very relaxed knees. The Polish style polka is done almost in place, the movement up and down, light and bouncy, while the Scandinavian and American style is a rather wild, long-strided galop sort of thing across the floor. Quite often in the Scandinavian polka, the hop follows instead of preceding the "two-step," as in the Swedish *Klappdans* or Danish *Hornfiffen*. It might be said that the Polish style polka is the most difficult.

Then we have the polka without any hops or "two-steps." These are Russian and Ukrainian style. Here dancers skim across the floor with a longer leap on the first count, followed by two shorter running steps (leap, run, run or long, short, short). The movement is swift and smooth, and, as the natives say, "is like the ripple of the breeze over the wheat fields." This type of polka step is found in such ballroom type folk dances as the Russian *Konanochka, Karapyet, Lezginka,* Ukrainian *Hopak* and *Polka Koketka.*

In Scotland, one of the basic steps in their country dances, the "skip-change-step" is really a polka step. But it is done with a highly arched foot, leading with the toe, and done with much spring. The back instep is brought up under the heel of the preceding foot, instead of side by side, as in the "two-step." The novice at Scottish dancing can easily be detected, because he does just a plain hop polka until corrected by Scottish leaders. The English have their own style of polka step which is neither Scottish, Polish, nor Scandinavian in style, but a mixture of all. It is a delight to watch as they prance through *La Russe, Rifle Man,* etc.

Then there is that phenomenon, the *Norwegian Polka,* done throughout Scandinavia, which does not have a polka step in it at all! Hand in hand, side by side, couples merely walk forward 3 steps and kick, then do it in reverse and forward again, and top it off with a 4-step pivot in ballroom position. A bastard version of this dance is found in the Western part of the United States, where it is called the Scandinavian Polka and where American folk dancers embellish the dance with a continuous series of clasps and twirls to the distress of natives.

Enough on steps and on to the dances using the polka step. The "Heel and Toe Polka" is a form of polka dance found around the world. Done in Varsovienne position, couples do a series of heel and toe steps followed by 4 polka steps forward. In some countries couples change places from side to side during the heel and toe action. In other countries, the ladies twirl under joined right hands for the last 4 polka steps. In the Ukraine, the heel and toe changes and becomes just a kicking of the foot, in and out. The dance has many names: *Jenny Lind Polka, Butterfly Polka* or *Schmetterlingtanz, Polka Koketka,* etc.

In Switzerland the *Kettengalopp* is a two couple version of this dance with one couple facing another. Speaking of Switzerland, if you buy a polka record there it will turn out to be a schottische and vice versa, for that is the way they interpret polka. Present day versions of the Heel and Toe form of the polka include such good American dances as the *Patticake Polka, Cotton-Eyed Joe* and *Jessie Polka.* While excellent for all ages, they are especially good for teen-agers and if presented to them regularly might become as popular as rock 'n roll and a lot more beneficial. The polka that is a hit with all these days is a little Czech dance called *Doudlebska Polka.* It has delightful music and simple patterns.

The *Finger Polka* is another type of polka found around the world. It consists of a stretch of a polka step done in a variety of positions, either ballroom, Varsovienne or open position and followed by a sequence in which dancers stamp 3 times, clap 3 times, shake their right and left fingers and turn themselves around. A slow version is the Swedish *Klappdans* on Victor record 45-6171, and a more international, lively version is the Standard record 2001. The Columbia record 16082F *Klumpakojis* has a Lithuanian version that combines walking steps with the Finger Polka routine.

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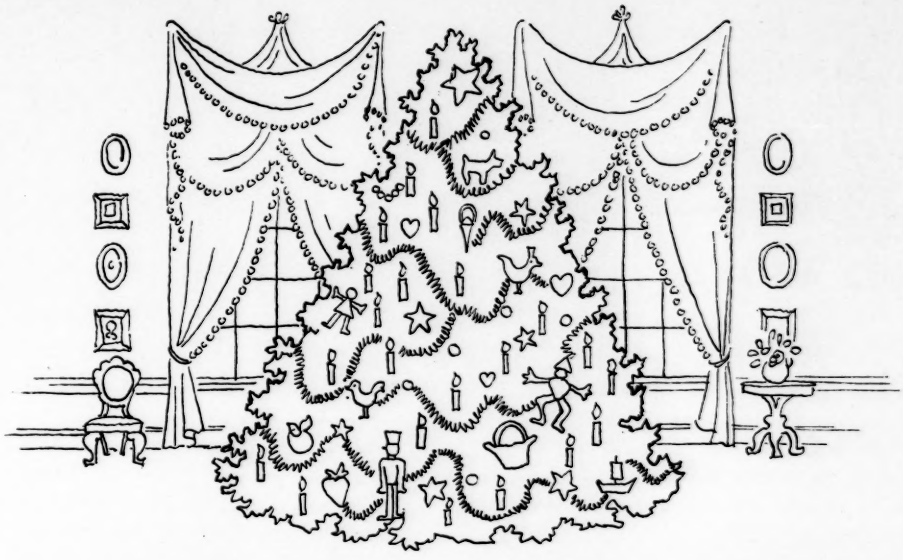
Eighth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON



The Nutcracker

Story based on E.T.A. Hoffmann's "The Nutcracker and the King of Mice."
Music by Peter Ilyich Tchaikovsky
Choreography by Lev Ivanov (after Petipa)
Scenery by M. I. Botcharov
First presented at the Maryinsky Theatre, St. Petersburg, December 17, 1892

The Nutcracker is much more than a ballet for children; it is a tale of wish fulfillment that appeals to the whole family. Perhaps because its many enchanting variations have often been done out of context, people have wondered why the ballet is so well loved. However, once the ballet is seen as a whole, with the variations and *divertissements* in their proper places, it takes on added charm as well as meaning.

The Christmas party with which the ballet opens is the everyday world of childhood, with its adult-given gifts and its sudden adult unreasonable taking-away. All children understand that parties are boring to start with, rise to a thrilling, noisy climax and end in reprimands and tears. This is just what happens at the Christmas party in *The Nutcracker.*

Little Clara and her brother Fritz are the tiny host and hostess. And the guests range from Grandma and Grandpa

(over)

down to little cousins and friends. One of the guests, the mysterious old Herr Drosselmeyer, brings a wooden Nutcracker as a gift for Clara. She adores the strange toy, but her brother, in a fit of jealousy, breaks it. Finally the injured toy is put in its little white bed, and the children, too, are sent off to bed.

Ordinarily this would be the end. But, no, in the ballet it is but the beginning of the fairy tale world. Clara steals down in her white nightie to find her beloved Nutcracker and takes it off to bed with her. But suddenly, in the big empty parlor she is surrounded by a violent war between toy soldiers and an army of huge menacing mice.

Miraculously, the Nutcracker grows to the size of a boy Clara's own age. Bravely the children fight the mice, and finally the Nutcracker-boy kills the Mouse King. Again a miracle takes place, and the Nutcracker-boy is transformed into a beautiful young Prince. He claims Clara as his Princess and together they wander off to a forest of shining snow-covered trees. A tiny boat appears and sails the pair off to the Land of the Sugar Plum Fairy. There a beautiful Princess dressed in a pink spun-sugar tutu is the perfect picture of how Clara would like to look when she grows up. What is more, the lovely person listens to Clara and defers to her as no grown-up ever has done before.

Seated on a throne, a table of goodies spread before them, Clara and her Prince are completely monarchs of all they survey. And all sorts of delicacies come to life and dance for them. There is Hot Chocolate in a vivacious Spanish dance; Coffee in an amusing Oriental variation; Tea in a nimble Chinese dance. And the Candy Canes do a vigorous Russian Trepak.

But most dazzling of all is the variation for the Sugar Plum Fairy and her handsome Cavalier. Only in fairyland, Clara is sure, could so a beautiful a Princess dance so exquisitely on the very tips of her toes. Only in fairyland could a Prince be so handsome and so truly solicitous of his beloved's welfare. All has become a world of twinkling points, glittering tiaras, floating tulle skirts, sugary sweets, tinkling bells, and the glow of Happiness-Ever-After.

It is no wonder then that Clara beams as she sits watching the brilliant performance put on for her pleasure. So will any other little girl or boy who has the privilege and pleasure of seeing the full-length version of this lovely ballet.

THE END

#1 Prince and Princess

#2 Mistletoe Mazurka

#3 Christmas Tree Jig

#4 Holiday Waltz

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THE DANES

(continued from page 17)

authentic portrayal in the ballet. And her Zouave Galop in *Dream Pictures* brought a relatively unimportant little variation into sharper focus. It would be interesting to see Miss Ralov in a really challenging role.

With another bow to history, the Royal Danish Ballet performed Galeoti's pre-Romantic *The Whims of Cupid*. Fortunately, it had more than venerableness to recommend it.

Under the aegis of a little pink-clad cupid (Lise la Cour-Manslev), couples did sprightly variations. There were jolly Tyroleans, stiff-jointed Quakers, gentle Greeks, vigorous Norwegians, creaking oldsters, perky French, some Danes and two Blackamoors. Finally, with the aid of blindfolds, Cupid re-matched the couples, with hilarious results.

The Whims of Cupid is a wisp of a ballet. But the dancing quality was so guileless that it gained a certain magic. Particularly amusing were Britta Cornelius-Knudsen and Ole Palle Hansen as the Quakers, and Elise Landsy and Arne Melchert as the oldsters.

As grateful as we were to see the old ballets lovingly cajoled into life, it was a relief to be swept into the elegance of Balanchine's *La Sonnambula* and the grandeur of Ashton's *Romeo and Juliet*.

Although Balanchine is often labeled a neo-classic choreographer, *La Sonnambula* is even more deeply romantic than *La Sylphide*. In fact, if one peeks ever so slightly beneath its brilliantly faceted dancing surface, one finds *La Sylphide* in *haut monde* disguise. And perhaps that is why the Danes do it so movingly.

Like *La Sylphide*, Balanchine's ballet begins in reality, with gliding, aristocratic ballroom dancing. The couples, glowingly attired by Andre Delfau, circle in a quick tracery of steps — with the aloofness of social ritual and the turbulence of impending doom.

The "witch" in *La Sonnambula* is a beautiful Courtesan clinging coolly to the arm of the Host, a sinister Baron. She falls in love with a passionate young Poet, who attends the party.

But like a true Romantic hero, the Poet is lured from his earthly attachment by an apparition—a white clad Sleepwalker. And what a captivating pas de deux theirs is! It is detached, yet impassioned; flowing, yet formal, as the Poet tries to ensnare the gliding creature in his embrace. Inevitably, as with all Romantic ballets, *La Sonnambula* ends with love-triumphant-in-death.

Margrethe Schanne's Sleepwalker was, like her Sylphide, carefully conceived. Her bourrées were so smooth that she seemed almost on wheels. And her taut body contrasted strangely with the Poet's envelopping softness.

Kirsten Simone also essayed the role. And while she did not achieve the calm

Arnold Eagle

Britta Cornelius-Knudsen & Ole Palle Hansen, the Quakers in "The Whims of Cupid"

stylization, she had a youthfully fragile quality. She was touching. Miss Schanne was tragic.

As the Courtesan, Mette Mollerup has etched in the outlines of a strong portrayal. Maturity will accomplish the rest.

If it is possible for a ballet to be compounded of pure ecstasy, Frederick Ashton's *Romeo and Juliet* is the ballet. It is drawn from the hotness of love, the hotness of Italy. Yet it is suffused throughout with a tender wonder.

Like all true choreographers, Ashton speaks in stillness as eloquently as he speaks through movement. And so for us the very peak of the ballet was the moment of recognition, when Romeo unmasked and Juliet realized her tragic mistake. The couple darted to opposite sides of the stage; suddenly turned toward each other and remained absolutely still in a tense, yearning arabesque that finally propelled them into each other's arms.

And more eloquent than all the words of any play was Juliet's simple gesture from the balcony — arms quietly extended before her, holding the night and her longing for Romeo in her upturned hands.

Yet Mr. Ashton's ballet was no mere extended pas de deux, with background hastily pencilled in. It was a sweeping canvas of Renaissance humanity, and it used a wide variety of movement styles to tell its tragic story. Sometimes the gesture was stylized, as when Juliet encircled her face in despair at having to marry Paris. Sometimes the gesture was real and literal, as in the furious duels. Sometimes the designing was formal, as in the handsome social dances or the little morning dance for Juliet's friends. And sometimes the choreography darted free as quicksilver, as in Romeo's exuberant solo in Juliet's chamber.

Romeo and Juliet gave several of the dancers, and certainly the whole corps, their most rewarding roles. Ballet master, Frank Schaufuss was most effective as Mercutio dying fearlessly and innocently. And the broad, horizontal lines of his death scene contrasted perfectly with the sharp, thudding demise of Tybalt.

As Paris, Kjeld Noack was gallant and vital, especially in the vertically dimensioned solo. Ole Suhr in the same role, was a bit tentative.

We have already commented happily on Mona Vangsaa and Henning Kronstam in the principal roles. Juliet was also radiantly danced by Kirsten Petersen. But Miss Petersen has still to acquire flexibility in the arms and shoulders.

The character of Rosalind is given genuine value by Ashton. She becomes a vivacious link between the Veronese crowd and the leading families in the tragedy. We found Kirsten Ralov's Rosalind more natural than Inge Sand's.

Miss Sand tends toward a brittleness that we did not find in any of the other Danish dancers. Part of this is technical. She spreads in the lower back, and this keeps her phrases from linking neatly together. And part of it is emotional. She does not easily immerse herself in a role.

Her most felicitous portrayal was Swanilda in *Coppelia*. Here she was the true soubrette — sprightly, pert, and faintly malicious. And here the Hungarian flavored music suited her quick sense of phrasing.

As is their wont, the Danes have shifted the emphasis in their version of *Coppelia*. Its story emerges primary, and its dancing secondary. But by way of compensation, the group dances led by Mette Mollerup, Verner Andersen, and Kjeld Noack had genuine energy, rather than the imitation Magyar fire one usually sees.

This same high energy permeated the group dances of *Petrouchka*, although here the Danes could not quite match the rough-hewn joviality of the Russians. They did, however pay meticulous and thoughtful attention to every detail of Fokine's whirling, snow-filled crowd scenes.

But essentially, *Petrouchka* depends upon its principal role. And Borge Ralov's Fetrouchka did not have nearly enough quiet, nearly enough inarticulate reticence And because his Petrouchka was too high keyed, Svend Erick Jensen's Moor was also too high keyed.

Only Niels Bjorn Larsen's Charlatan went its own quietly evil way — first theatrical as he played his beguiling flute tune, later tired and impatient as he was brought on to explain the puppet's death.

The Danish flair for atmopshere helped Lichine's *Graduation Ball* and Emilie Walbom's *Dream Pictures* to transcend the flimsiness of their choreography. But at best they are expendible ballets, with sentimentality the deputy for inventiveness.

As susceptible as the Danes are to sentimentality, their concept of *Chopiniana (Les Sylphides)* were utterly devoid of it. And so the Fokine choreography emerged fresh, clean, and sensitive. And despite the slowness of the music, the ballet sustained its mood.

(over)

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THE DANES

(continued from page 51)

Although he is not a colorful soloist, Frank Schaufuss was a thrilling partner for Mona Vangsaa in the Waltz. Together they gave the impression of soaring joy.

Kirsten Ralov's Mazurka was light and free and had just the right touch of impersonality. But in the Prelude, we found Margrethe Schanne too prim.

The dancers of the Royal Danish Ballet must have been very happy with the musical accompaniments served up to them by the specially recruited orchestra under the baton of Johan Hye-Knudsen, Arne Hammelboe, and American guest conductor Robert Zeller. The orchestra was especially at home in the two most complex scores, Stravinsky's *Petrouchka* and Prokofieff's surging *Romeo and Juliet.*

The lighting at the Metropolitan Opera is more spread than that of the Royal Danish Theatre, with the result that some of the conventional old sets seemed less postcardy and more alive. But the only truly distinguished set in the entire repertoire was that of Peter Rice for *Romeo and Juliet.* With a procession of arches, a central staircase, and horizontal elevation, Mr. Rice conjured up endless variations.

But it wasn't the sets, it wasn't the costumes, it often wasn't the ballets or the music that made the Royal Danish Ballet so endearing. It was simply the performers — a group of people who manage to keep intact the innocence that should belong to all artists, but that so many sadly lose. *THE END*

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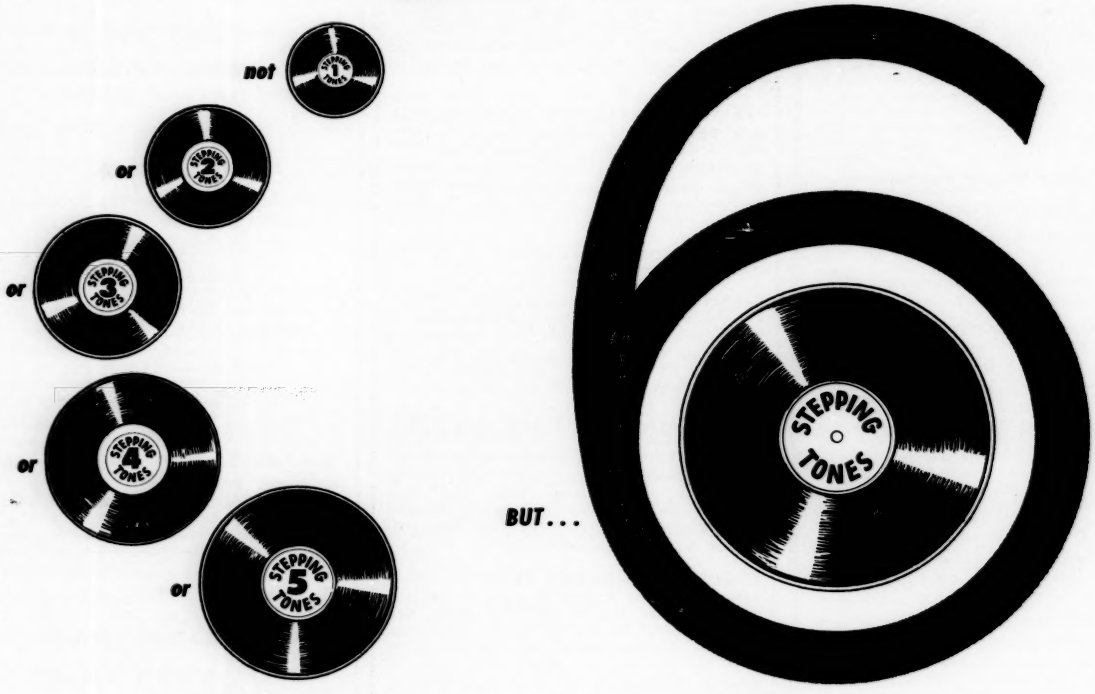

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DANCE NOTATION

(continued from page 37)

systems, making use only of the Laban system. The Bureau had assured him that his system had been given careful consideration, knowledge of it being derived both from personal study as well as from his book. It seemed important to demonstrate to him in person our knowledge of his system and to discuss it in general. Mr. Conté was surprised at the fluency of my reading and writing ability in his system. In turn, he made it plain he had very little knowledge of the Laban system and had, in fact, some very definite misconceptions regarding its handling of rhythm. From my discussion with him it seemed evident to me that Mr. Conté's lack of success in the use of his system lies in the fact that he, as a non-dancer, has set himself up as the judge of what is important in recording movement and what is not. In instance after instance, when I inquired how he coped with a particular detail of movement, he stated that this was not important, it should be left open to interpretation. Had he worked with choreographers such as Doris Humphrey or Balanchine, instead of spending his time writing down his own compositions, he would have discovered that detail is choreographed and should be notated—it is not a matter of personal choice.

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Harald Lander. Harald Lander, now Ballet Master at the Paris Opera showed me the shorthand system he developed at the time he was Ballet Master of the Royal Danish Ballet. For his purposes, he has found this shorthand adequate and he demonstrated for me the speed with which he can write down an *enchainement*. He makes use of abbreviations of ballet terms, arrows, dots, dashes and stick figures. He admitted its limitations and agreed with the advantages of using a

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DANCE NOTATION

(continued from page 55)

universal system. He had known little about the work of the Bureau and of the more highly developed state of notation in the U.S. The idea of teaching notation to children, so that dancers would grow up literate instead of having to grapple with the problem when they are adult, appealed to him.

In general I found that interest in notation in Paris centered around a nucleus of intelligent, forward-thinking people who recognize the present day lack of cultural education in the field of dance. Among these was Dinah Maggie, critic and dance lecturer who assisted me in the demonstration which I gave at the Ecole Supérieure d'Etudes Chorégraphiques (Academy for Choreographic Study). This school, headed by M. Th. d'Erlanger, was established to fill the need for a well-rounded dance education. Had there been a qualified teacher of Labanotation on hand a course would, according to the director, already have been included in the curriculum.

I had hoped to have found out something about the system devised by Marcelle Bourgart, who included a brief introduction to it in her book *Technique de la Danse*, but time did not allow.

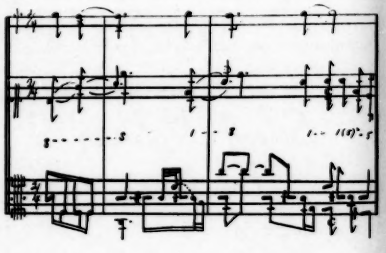
The Bournonville Manuscripts. It was a thrill to visit Denmark and to have the chance to see the ballets recorded by August Bournonville. Niels Bjorn Larsen, then Ballet Master of the Royal Danish Ballet (before he withdrew from that position) showed them to me during my visit in Copenhagen. The Bournonville notes are neatly and carefully written in ink and combine floor plans with long-hand notes. There are symbols for the main elements, fifth position and the different directions, but otherwise it had not been developed as a definite system. If one knows the ballet they afford a remainder, but Mr. Larsen informed me that it is not possible to reconstruct the ballets from these notes.

He then showed me his own shorthand system, which also consists of floor plans, stick figures and word notes. As I looked at the pages upon pages of neat notations, I thought of the crime that it is that all this work, and it must have taken scores of hours, will not benefit other people. A new ballet master has to start from scratch and will, no doubt, in turn devise his own method of keeping notes. Mr. Larsen agrees that there should be a universal system.

Jerome Robbins. Jerome Robbins was rehearsing *Fanfare* in Denmark with the company while I was there last year, and told me how much he wished he had had a notated score of the ballet on hand for reference. Although he had arrived fresh from having rehearsed *Fanfare* with the New York City Company, and hence confident that he had every detail on his finger tips, in actual fact he found that many important details escaped him once he was faced with a new set of dancers.

At the lecture for the Ballet Club arranged by Sven Kragh-Jacobsen, Mr. Robbins spoke of his experience in using Labanotation, quoting the use of the dance score in the revival of the Charleston Ballet for the Ford 50th Anniversary television show. He was delighted, he said, with the speed with which the movements were read back and the time saved through not having to rack his memory. At the close of the Labanotation demonstration which I gave, he expressed his belief that this was a thing of great importance for the future of the dance.

Massine: The Stepanov System. The delay in the rehearsal schedule of the Massine ballets at the Royal Opera House in Stockholm meant that the notation course which I was to have taught had to be condensed into an intensive eight day course. However, it also provided me with the opportunity to see something of Massine and to discusss notation with him.



Stepanov System

I had heard of his own method of writing notes and wondered if he had developed it into a definite system. It turned out that his notations are based on the Stepanov method, which he feels is a valuable system which has been bypassed. The subject of notation has interested him for years and he has also studied the old systems, notably that of Feuillet. He believes that dance can best be served through the use of music notation and, like Conté, is convinced that the music symbols and method of notation adapted to record movements provide the best possible means.

Stepanov used the music staff to show direction and level as well as the part of the body and numbers for turning. We did not touch on advanced points, but discussed the basis thoroughly. The Stepanov system did not go far enough, being based on classical ballet and so Massine has been adding to it. In exchange for sitting in on my notation classes, Massine instructed me in the Stepanov method. My previous knowledge had been slight. Other members of the Bureau have looked into it and so I had concerned myself with the more recent systems.

I found many good things in the Stepanov system, but found that, like the Conté system, the use of music notes to show time value, while giving the impression at first of completely solving the problem, do not do so satisfactorily after the first stages. Massine was not fluent with the system and clearly had not developed the ability of using it as an everyday tool. To him my grasp of the system and ability to put the elements together and record steps seemed amazingly quick, but I attribute that to my familiarity and experience with the general problem of recording movement on paper, which makes it possible to absorb quickly any new idea so long as there is a logical basis to the system.

In the reproduction of the Massine ballets in Stockholm again we saw the duplication of effort as regards the use of notes. Those from which Massine worked were not understandable to anyone else, and to insure the faithful future rehearsing of the choreography, Mary Skeaping as Ballet Mistress spent every available moment making her own notes. Again and again, she groaned over the task. She looks forward to the day when all visiting choreographers will rehearse from a score which all can understand.

Kurt Jooss. It has long been the wish of Kurt Jooss to put the score of his masterpiece *The Green Table* into shape for general use. In Düsseldorf he told me of his plan to go through the score carefully and make certain definitive adjustments so that it can be made available for study and reconstruction, in answer to various requests. During this coming year, when he will not be occupied as Ballet Master, he plans to devote much more time to working on notation and to preparing notated materials.

While visiting Jooss I saw Albrecht Knust, head of the Kinetographische Institute in Essen, who informed me of the great activity in the Laban system in Hungary and of the notated materials which he has been receiving from there. He told also of the three different systems in Yugoslavia and of the conflict there to decide which system to use.

The Netherlands Ballet. Interest in Holland in notation is high. Sonia Gaskell, Director of the Netherlands Ballet recognizes its importance and after my lecture-demonstration to the school and company in The Hague, arranged to have classes taught by Maud Kool who is now a qualified teacher of Labanotation.

I lectured also in Rotterdam at the Dans Academie and also in Amsterdam for the Dance Confederation. I found a certain prejudice had to be overcome regarding the name of Labanotation, since the name Laban was connected with modern dance, which has, in some countries, fallen into disfavor since the war.

I had found a similar attitude in England also, where segments of the ballet world have no interest in modern dance, and so presume that a system which serves modern dance cannot also serve ballet. There is no doubt that many misconceptions still exist concerning the use of Labanotation.

In every country I found prevalent the idea of the use of notation *only* to preserve dance works for posterity. The use of notation as a means of education is a new thought. While some can see that the child should have notation from the first lesson on, just as music notation is taught, others feel that this imposes a hardship on the child, burdening his mind. Those who saw demonstrations where children were learning notation along with their dance studies, were amazed at the ease and enjoyment with which they grasp and accept it. *(See cover photo.)*

Eugene Loring System. In Paris a friend lent me his copy of the recently published book on Eugene Loring's system. I had awaited this publication with interest, having known that Loring has been at work on it for some years. I have since been studying and learning as much as possible from it, practicing reading and writing in the method.

The book does not, however, go very far, but additional material is to be given in the second volume, which is not yet published. The Loring system uses a vertical staff, read from the top down, with general timing shown by marking off the staff into counts and bars. The staff provides a column for each individual part of the body, and movements are shown by strokes on a short central line

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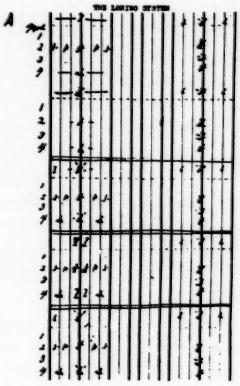
(continued from page 57)

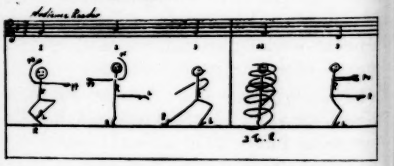
which show the direction and degree of departure of the movement from normal, as well as the emotional and special aspects included. It has several elements which are quite unique. There is evidence of a great deal of careful thought behind the system, but we would like to postpone evaluation until the rest of the material is available for study.



Loring System

Leticia Jay System. The latest system to be presented to the Bureau for consideration is the as-yet-unpublished system by Leticia Jay. While I was still in London, Mrs. Jay wrote me about her method and requested that I look into it.

I found that this attempt, which makes use of stock figures, is not yet past the first stages in becoming a formulated system. In some respects it follows the same lines of many similar previous shorthands. Arrows show continuity, numbers or music notes indicate the timing, and word abbreviations provide additional details of movement. The stick figure as a device has obvious and immediate appeal, and only through trial can one discover where and why it will not work as a means of recording movement. That Mrs. Jay seriously considers her approach as an improvement over existing systems merely demonstrates lack of experience of what other systems have accomplished.



The Leticia Jay System

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Many people do not realize that notation is not an amateur field, but one in which scientific work has been done for years and in which there now exist professionals. Only through experience in advanced work is it possible to appreciate what problems a system of notation has to solve in recording movement, and therefore the path along which a system must be developed.

For instance, at one time there were several answers to the question: "Where is the direction 'forward' when you are lying down?" Should movement be described from a body reference (where you are facing), or from space; that is, established directions on stage with up and down constant? The choice which appeared obvious worked only up to a certain point. A blank wall having been reached, a new approach had to be tried. The same sort of questions have arisen with regard to many other aspects of movement. In each case, by pooling the knowledge and experience of theoreticians as well as practicing notators, the problem has been solved. The possibility of an inventor working in this field isolated from all others and still finding the perfect answer is very remote. All experience and information must be available to every notator if the dance world is really to benefit. *THE END*

VISITORS FROM PARIS: Marjorie Tallchief and her husband, George Skibine (above), this month begin a tour of the U.S. as stars of the Chicago Opera Ballet in Ruth Page's "The Merry Widow." Long the headliners of the de Cuevas Ballet, the pair later in the season will become the stars of the Paris Opera Ballet.

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teacher says...

DANCE STUDENTS SHOULD LOOK BEAUTIFUL OFF-STAGE — NOT MESSY

Aware of the disturbing increase in juvenile delinquency, high schools and parochial schools lately have been making a special effort to insist on neatness and cleanliness in the general appearance of young people. Aware that when someone dresses like a lady or gentleman, speech and manners tend, quite unconsciously, to live up to the clothes, emphasis is being directed to this improvement.

It is surprising, therefore, that while the trend toward dressing better is taking place in most schools, that dance students seem to be getting more and more primitive. Much as I hate the word, the average young would-be-professional-dancer, especially in the large cities, tends to be "sloppy." Dirty tights, baggy leotards, filthy slippers, grimy toe slipper ribbons, odd bits of chiffon or ribbon on unclean, half-dyed or bushy pony tails are too frequently part of the unattractive decor. And the situation is not confined to the dance studio.

When these young people go out in the streets, they present such an unsightly picture that they create a miserable reputation for the whole dance world. I do not, of course, refer to the real dancers. You will rarely find an artist who can tolerate "sloppiness" or dirt. It is the dilettantes, the amateurs or the delinquents, those who follow the line of least resistance, and try to convince themselves that to be poor is to be dirty, and that to be poor, dirty and nonchalant about it all is to be artistic. And yet, here we are in America which offers more in the way of clothes, cosmetics, treatments, beauty aids of every kind and these at very low prices than any other country on the face of the earth. Girls in Europe, even during wartime, went hungry to get a bar of soap or a lipstick—so important is beauty to morale.

Ballet, whose very ideals are beauty, attention to detail and self-discipline should, obviously, be inspiring its devotees to those same qualities in their personal behavior. But, it is the young ballet students who seem to offend more than any others. Too often they appear on the street in actual practice togs. Most of them advertise their connection with the ballet by walking down the street in first position, waiting for busses or subways in fourth, and generally posing in balletic stances. Turn-out is necessary to the technique of ballet, but the dancer who learns correct turnout, must also learn correct control of it. And just as one would not dance a soldier's march in first position, so one should not walk down the street looking like an escapee from the ballet barre.

And why do these young people spend time, effort and money in pursuit of shapely noses, shapely busts, shapely waist lines, shapely legs, and ruin all with shapeless shifts and messy hair, hairy legs and general uncleanliness? The reddest finger nails are too often on the dirtiest hands, the reddest lipstick too often on the most unclean skin.

The fault for this kind of behavior lies not only with the youngsters. Basically it is us, the parents and teachers, who are to blame. We cannot teach neatness and discipline if we, ourselves, set poor examples. The parents who loll about the house in careless disarray or visit or go market looking like rag pickers are inviting their children to follow their style. Similarly, the teacher who appears in badly chosen costume or street attire sets a poor example for students. One need not be a fashion plate nor a prim out-of-date old fogey. Children respond immediately to a well-chosen outfit, and even the youngest tyke reacts to a gay color. Small children are always quick to remark if a teacher looks "pretty." and a child's idea of looking pretty is definitely not a picture of carelessness.

One can feel only sympathy and pity for children born with unbeautiful bodies, but very often they are the ones who do more to make a beautiful appearance than anyone else. And why not? Certainly, it's a delightful feeling to be attractive to the people one knows and even the people one passes on the street. And more than that, there is a sense of self-respect that comes with a steady contact with soap and water that no fancy attire or toiletries can ever replace.

I would like to think that these words might possibly instigate some effort on the part of dance teachers who have these problems, to set an example of neatness and attractiveness, yes, even glamour for the young dancers of our land.

Living in beauty can be a reality, and certainly it should be nothing less than that for the boy or girl who has youth, health, education and the advantages of being exposed to the arts. Young people should be guided to be beautiful, not only in mind and heart, but in body, too. And the dance teacher must do her part.

Let us try to impress the public with the fact that ballet people are beautiful, skilled, clever, cultured, refined and nice to have around. Let us try, if we are not too late, to erase the too frequent opinion that "those dancers are a queer lot, aren't they?"

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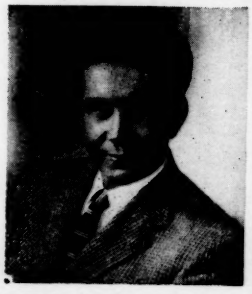

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CAFE EL CHICO

(continued from page 40)

almost forty times without any payment. Both Escudero and Carmen Amaya have also appeared there in this unprecedented manner — undoubtedly all a form of appreciation for Collada's interest in budding talent.

The unusual story of how El Chico became and remains a haven for Spanish dance is explained by the fact that Collada has many friends, especially among airplane pilots who commute between Spain, Latin America and the U.S., and this, his own private little underground, keeps him informed about talent on the way up. When he invites a dancer to appear at El Chico he pays the fare here plus salary during the time the dancer appears at the club, sometimes as long as six months. The club then serves as a showcase where other enterprising club owners and talent scouts very often propel one engagement into another. Collada is happy if they are offered other bookings and often helps make connections for them in Canada, Mexico and Latin America. The only reward he asks in exchange is a good necktie. If, however, no further opportunities come of the presentation, the fare home is taken care of, too.

Way back in the 'Twenties, Benito Collada, member of an old Spanish family, was a travel director who criss-crossed his way back and forth across Europe many times, while guiding tourist groups. Drawn always to the Iberian spirit — when he settled in New York in 1925 and opened El Chico, then on Sullivan Street, he decorated it in Spanish style, served Spanish food and presented Latin dance music, rare and exotic at the time.

His orchestras introduced the Paso Doble, La Raspa, the Danzon and the Son to this country's night clubs. Collada hired teachers of Latin-American dance to give lessons on the floor. In the early 1930's Rodolfo D'Avalos was teaching the patrons to conga and rumba.

This was still several years before the Latin craze began a steady climb to popularity. Collada's constancy must certainly have had a part in it, for here, in the pleasantly lighted downstairs cafe, with its decor of mosaic tiles which tell the story of Don Quixote, its iron grill-work, its genuine 16th Century lanterns and coach lights and its many souvenirs from the Spanish bull ring, Spanish dance has long had a receptive audience and Spanish dancers have had an American home for a long time. *THE END*

GYPSIES *(Continued from page 42)*

plastered and regularly white-washed. There is no rent to pay here, and no taxes. A cave, once dug, is family property and is inherited from generation to generation.

Madame interrupted the proceedings on the floor, and, with much style, started to dance herself. She spurred the girls into joining her, attempting to inspire a less tepid reaction than appeared to be their wont. A handsome flamenco singer, wonderfully musical, sang and played the guitar. And then, at last, the boy danced. He was a lad of about twelve who had attached himself to me almost from the moment I stepped out of the cab, and he now stepped up to me and in half-English, half-French, explained that the dance he was about to do was just for me. And there he was, twisting like a little tornado, turning with the fury of a young bull, stomping and standing dazzlingly still, dancing a *Ferruca* that was all male, all gypsy, all rhythm. Surely not more than twelve years old—his hands and feet still too big for his body—and yet all of this.

I learned that "El Chaketas"—he is very proud of his nickname, which means "the overcoat" and is a wry comment on the fact that he is so warm-blooded that he never wears one—is considered a fine dance student and that he is being carefully tutored by the gypsy elders to carry on the tradition of flamenco dance. Flamenco dance, that always burgeoning experience which is said to have its roots in India, and which nowadays sees its children leave home in Granada and Seville to startle and thrill the outside world.

Granting poverty, and naive but determined commercialism; granting lack of education and a surfeit of primitive traditions and superstitions, plus a not-too-savory social reputation, these are still the places that produce people who can dance from the blood—the unique Carmen Amayas, the breath-taking "El Chaketas." Something is here in the spirit that remains, wild, free and good.

We left at last. As I stepped into the waiting taxi and took a final photo of the children in the road, Mme. Heredia, "El Cotorro," the guitarist, the dancers and a multitude of children all gathered 'round gaily chattering. One big-eyed child, perhaps three, lifted her tiny palm in an accustomed gesture of "money, money." A sharp adult hand slapped it down quickly. The little scene was hardly discernible, but deeply touching, amidst the flurry of warm-hearted wavings of *adios.* *THE END*

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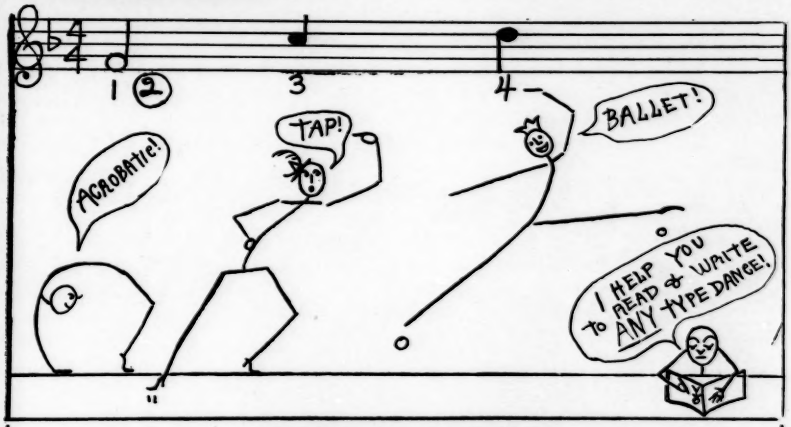

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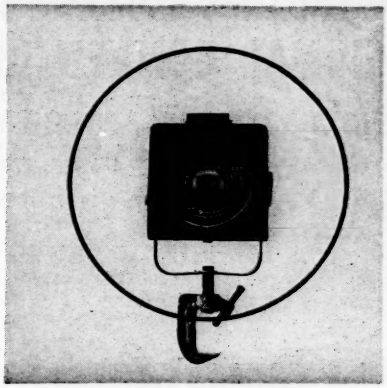
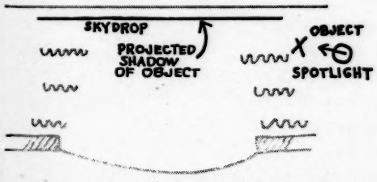


BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: LIGHTING MISCELLANY

Projected Shadows

I have always had much more luck projecting shadows or light patterns, instead of attempting the more realistic projections listed above. For a barn dance, or a modern ballet with a barn dance theme, for example, it is quite simple to hang either an old lantern or a cardboard cut-out of an old lantern offstage in an upstage wing. A spotlight's beam can hit it and carry the shadow onto the flat backdrop. Many objects can be projected in this way, including fans, head-dresses, the bars that "do not a prison make," etc.



The object thus projected must be simple in line, its design being basically two-dimensional, but otherwise there are few problems. There will be some distortion, of course, since the object is projected from an angle, but distortion might be very interesting and modern in design. If a cut-out is used, however, the distortion can be compensated for in the cut-out itself.

Many ballets, particularly modern or abstract ballets, profit well from light patterns, streaks, or blobs on the backdrop. They often serve to add interest or focus to the choreography, in addition to their very obvious service to the cause of "variety of backdrop." If a specific solo, for instance, begins and ends on the same spot on stage, it might be interesting to have a streak of light pointing to that spot projected on the backdrop. Color can be used interestingly in any of the light projections, or mobiles can be made of colored gelatine or plexiglass which project changing colored shapes.

I'm sure that it's not necessary to warn you, however, that effects of this sort can be just as dangerous as they are helpful to the choreography unless they are used with extreme care and taste. During the rehearsal, you must watch the ballet carefully to be sure that at no time does the effect draw attention to itself and away from the performing dancer. If so, the effect must be eliminated for the entire ballet, or at least it must be dimmed so low for the conflicting sections that it no longer intrudes.

Plano-Convex Spotlight

In the May issue of DANCE Magazine we discussed the best type of equipment to buy; namely, *Fresnels* for general lighting and *Lekos* or *Kleiglites* for front lighting. But many auditoriums already have a good supply of *plano-convex* spotlights, often called "baby spots" or "Majors."

In simplest terms, this kind of spotlight is a box with a lens on one end often with a reflector behind the high-powered lamp mounted inside. There is a focus knob or thumb screw that moves the lamp forward when you want the beam of light to be large ("flood focus") or back when you want it to be small ("spot focus"). This beam of light is sharp-edged, with little or no spill.

The small *plano-convex* spotlights (from 250 to 400 watts) are not very powerful since they are not designed as efficiently as the more modern spotlights; therefore, they must be used close to the stage, either as *wing lights* or mounted on the *first pipe*, and it is necessary to have quite a few of them to cover the dance area. In order to get as much intensity of illumination as possible out of this type of instrument, it must be almost on "Spot focus."

Of course, if you have only a few "baby spots," and no other spotlight, you must use them only for accent to give form to the dancer's body, and your general illumination will have to come from footlights and borderlights. If this is the case, I would suggest that you make a rich lavender *wash* with the foots and borders and use the "baby spots" without gelatine or other color media; the reason is that by using the "baby spots" without a "gel" you will get much more light out of them. The "white" light will be slightly amber and will not be too unattractive if the general illumination is rich enough in color to counteract it. Although I would not recommend the use of white light without gelatine, the preceding is one example of where it may be necessary, but only if you are strapped for equipment.

A larger *plano-convex* spotlight (from 500 to 2000 watts) can be successfully used as a follow-spot from the wings if it is mounted on a standard that swivels easily. It can also be used from the *first light pipe*. When it is in "flood focus," it produces an amazingly large puddle of light, so large in fact that one or two will cover the average stage. Of course, on "flood focus" they do not have much power; therefore, they are best used with a very light tint of amber, straw, or pink, or no gelatine (providing there is enough color from another light source to counteract the white light). However, if several large *plano-convex* spotlights are available, they can be focused half-way between "spot focus" and "flood focus." Then the light they produce is quite satisfactory and powerful enough to permit the use of gelatine in the usual way.

(to be continued next month)

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(continued from page 45)

Better than anyone else, he was able to bring out the individual qualities in a ballerina's style, and from this talent Fanny profited immeasurably, owing to him many of the most effective rôles and *pas* in her repertory.

In *Alma* he produced for her the famous *pas de fascination*, which they danced together, she as a statue which has been given life and he, with an insolent, Mephistophelean air, as her guiding demon. Not only was this a very exciting dance, working up, against the staccato beat of a tambourine, to a brilliant frenzy of movement, but it was additionally effective by furthering the development of the plot, a conception of choreography which was greeted at the time as something novel.

Another of Perrot's essays in the same genre was the *pas de l'ombre* in *Ondine*, perhaps the most poetic of all his creations, a ballet in the classic Romantic tradition telling of the hopeless love of a naiad for a mortal. This dance also fitted into the context of the action, describing the fear which Ondine evinces when, having assumed mortal form, she steps on to the moonlit shore and sees her shadow for the first time, a fear which by degrees changes to delight as she recognizes it as the symbol of her new-found mortality. Wit and poetry could not have been more perfectly blended than in this dance, and many people came time and time again to see "her figure . . . tipped with the white light of the moon . . . now dipping forward to catch the collapsing shadow which haunts its steps, now recoiling from it as it elongates into something terrific, and now striking out into a vein of exuberant merriment, as if suddenly discovering it to be something grotesque instead of terrible, something harmless instead of harmful."

In London she had to contend with the fiercest competition, for not only were other dancers of similar standing such as Taglioni, Carlotta Grisi, Rosati and Grahn engaged for the same season, but often one or two of them would be dancing on the same night, and in 1845 the manager Lumley inaugurated a policy, with the *Pas de Quatre* of fabulous memory, of featuring them all in the same work.

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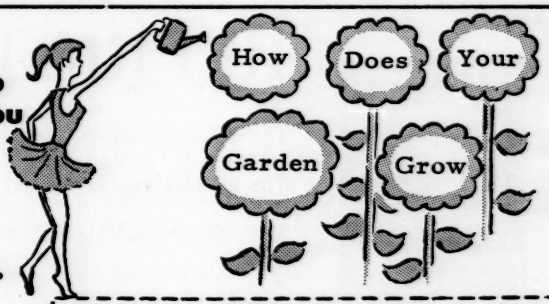

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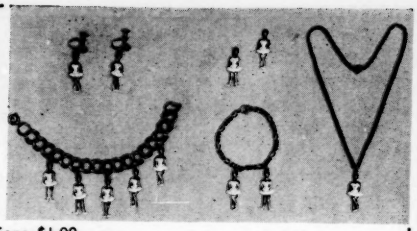

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(Continued from page 67)

Times described it, the *Pas de Quatre* brought triumph to all four of the ballerinas who took part in it, but to many the most exciting moment of all was when Fanny, after watching Taglioni and Grahn dancing together, suddenly burst into motion with a most brilliant sequence of turns, taken diagonally across the stage, which were followed by an equally exhilarating profusion of leaps and *équilibres* performed with such vigour and spirit that it drew a deafening roar of applause from the audience.

Arthur Saint-Leon and Fanny Cerrito in "La Manola." (Westchester City Library)

Sylphide, Giselle, Esmeralda — these great rôles had all been hers, too. Comparison with her rivals never held any fears for her, for where she did not possess the qualities which had distinguished the creators of these parts, she always knew she could rely on her charm and originality to carry the day. Her Sylphide had a warmth and a playfulness which found no place in Taglioni's interpretation, while in *Giselle* it was above all in the second act that she shone, when she could devote all her energies to dancing —for she was never an outstanding mime, although the Berliners found her very moving in the last scene of *La Esmeralda.*

She enjoyed triumphs also as choreographer, from her own version of *L'Elève d'Amour,* which Vienna had seen first in 1841, to *Gemma,* a ballet she arranged to a scenario by Théophile Gautier, which was produced at the Paris Opera in 1855. Perhaps, had she felt so inclined, she might have continued her career after her retirement as a dancer. But with her fortune well invested and with Matilde's education to watch over, she had no ambi-

tion to add to the fame she had already acquired. Indeed, the decision to retire caused her heartaches, for apart from her realization that her powers were waning, she had been considerably unnerved by an incident in Moscow in 1856, when a piece of burning scenery nearly set her costume afire, an experience which had affected her greatly, since she had always had a terror of fire. So she had retired with few regrets after a season in London in the summer of 1857, to settle in Passy, where more than fifty years were to pass. Matilde grew into womanhood, married, and her two children were now grown up too.

Outside, in the busy world of Paris, the stars of the ballet whom she had left disputing the supremacy had long since themselves ceded their sceptres to younger dancers. Rosati, Ferraris, Livry, Grantzow, Sangalli, Mauri, all had passed like herself, into the pages of history, where in course of time they would be joined by Zambelli and by her successors . . . and also by the Russian dancers who, when she slipped peacefully away in the evening of May 6, 1909, were tensely awaiting the opening of their season a few days ahead, when the art of ballet, like the phoenix. was to be born anew. *THE END*

POLKA

(continued from page 46)

And finally we have a new kind of polka step, influenced by the Daily News Harvest Moon Ball contests, which of late have also included a polka contest *(see photo on p. 94)*. Participated in mostly by youngsters of Polish descent, these young people have taken to dressing up the old native polka with a variety of very intricate steps of all kinds until there is hardly a vestige of the old step left. We note that many of the girls participating in this polka contest do the *prysiadka* or squat step. If we were a judge for this contest, we would immediately disqualify such a couple, for as we have said before, such steps are just not done by ladies.

When we look around at the sad, concentrating faces that usually accompany the dances ordinarily done on the dance floor and then watch everyone's face light up when they either hear or do a polka, it makes one think that perhaps what we need in this troubled world is more of the polka. There are slow and fast ones, simple and fancy ones, a polka to fill your likes and tastes. And if you can't dance them, then just listen to the music which is as infectious as the dance. *THE END*

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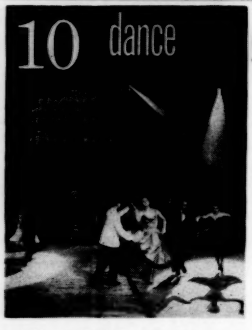

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TALK OF THE TRADE

BY TONI HOLMSTOCK

One hundred and fifteen years ago DAZIAN'S was established on the lower tip of Manhattan. They made costumes for the stars of the theatre of that day, and continued to do so until 35 years ago, at which time they shifted the emphasis to theatrical fabrics. Now, after a century of service and experience, Dazian's again will provide costumes — this time for the dancing schools.

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Talking of Christmas cards, DANCE Magazine this year has four charmers, including a ballroom card.

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Leo's ADVANCE Theatrical Shoe Co. announces an addition to their line — the new Helanca stretch leotards, to be known as Danseforms.

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BAUM'S cocktail party to open the season was a tremendous success. The Cohen family — father, mother and three sons — were charming hosts. The many teachers who came from Philadelphia and surrounding areas were both entertained and enlightened. Bob Kimble and Skip Randall demonstrated routines; a film of the Royal Danish Ballet, *Ballet Girl* was shown, and yours truly lectured on Studio Management. All were warmly received and many questions were asked. We feel that the afternoon was beneficial to all. It was a very agreeable way to get together informally and discuss mutual problems and interests.

The Cohen family (center & ends) and staff of BAUM'S, photographed at the Sept. 16 Phila. open-the-season party.

(continued from page 28)

the rocky hill behind the house to hide my shame, to howl my sorrow into the warm and comforting soil. It did not take me long to find out that the dance I had cherished so much was a still-born child, to bury as quickly and as quietly as possible. Of course, I mourned it deeply, but I also discovered that I had not worked in vain, because I learned many things about spatial harmony and its technical approach.

Many of those first dance sketches and studies had to suffer the same fate. Laban seemed to be without any compassion. He left me alone with my emotional battles, my technical troubles and the never-ending struggle for a clear and convincing dance form. And this was the best of all, and perhaps the greatest of all pedagogical achievements: to be given not only one's artistic independence, but to be forced into an absolute self-responsibility. I can never thank Laban enough for having given this to me.

Now, that I *have* let my memory loose on those bygone times, long forgotten stories, pictures, situations turn up again. Happy, funny, burlesque, sad and tragic ones, Laban being the centre of them all.

The Monte Verita, where he held his summer courses in 1913 and 1914, was a beautifully situated vegetarian Sanatorium where all sorts of people came for a somewhat mysterious treatment. The more or less healthy guests joined our courses and got a lot out of the work. But not only those! I never quite understood how Laban did it, but he worked

Charlotte Rudolph

L. to R.: Disciple Hanya Holm and sister Elsabeth greet Mary Wigman on her return to Dresden from the '31 U. S. tour.

miracles on the seriously sick ones. He was a very good-looking man, and if he wanted to he could be irresistible. But it could not possibly have been his per-

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(Continued from page 71)

sonal charm alone, nor could it have been his easy approach to human nature in general. There must have been something else, a quality even unknown to himself, a supersense of knowledge about the healing powers of movement, which enabled him to help where others had failed.

I wish I were a writer, so I could tell the story of the "floating kidney" the way it should be told, with all its sad and touching, its humorous and human details. The floating kidney was a very sick-looking lady, to whom, irreverent as we were, we had given the name of the disease she was suffering from. She was condemned to a wheel chair. One day Laban told me that she wanted to take solo lessons with him. I gasped for breath.

Albert Renger

Percussion corner of the Wigman studio

"You can't do it, Laban, it is dangerous." And he with a broad grin, "Wait and see!"

The next morning Madame was wheeled into the studio, accompanied by her maid. Very carefully she was led to a chair, the maid standing behind her, Laban in front of her and I next to him. He had asked me to demonstrate during the lesson, and not even guessing what was going to happen, I expected the worst. Well, he just made her relax her head, move her shoulders, her arms and her beautiful but rather dead-looking hands . . . Later on he went so far as to make her lift her legs and move her feet. The result was incredible. The sad face lighted up again. She dared to move and discovered that she could move. After a while she was even able to walk.

The lesson finished, Madame would summon her maid, who opened a delicately embroidered bag and dropped a silver coin into my hand. Five Swiss francs! A lot of money at that time. And we were poor. If Laban threw the silver piece into the air, it was the sign that he was going to spend the money with us. When darkness came and with it the most beautiful atmosphere of the "dancer's land-

Ursula Richter

Famed German dancer Palucca, Mary Wigman and Argentina enjoyed each other's company at a Dresden meeting in the early '30s.

scape," we would walk along hills and through woods, passing fairy-like meadows, where thousands of glowworms were floating in silent dancing.

Dance . . . it was there, in us, with us, around us, sweet and cruel, beautiful and ugly, mysteriously calling.

After taking possession of the courtyard of the shabby little country inn the silver piece was thrown on the table, the big bottle of red country wine was brought and emptied to the last drop. We danced, we sang, we yelled and became silent again, when, walking home, the stars were sparkling, speaking to us of that other world of the dance, the cosmic, the eternal one.

If it happened that two of the precious silver coins survived, Laban took us to a small Italian restaurant in Ascona, where,

(over)

"I don't know anything about Mary Wigman's kind of figuring, but I do know that she knows," said scientist Albert Einstein of the dancer when they met after a U.S. performance.

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WIGMAN-LABAN *(continued from page 73)*

to our greatest delight, we were fed on a real bloody steak, for once to recover from the tasteless vegetarian food, the "hot grass" as we used to call it. The electric piano was put into action. We danced for hours.

Or we went for a picnic in the hilly country above Ascona. Ferns and the wild growing broom were cut and quickly made into primitive dance costumes. Silhouetted against the darkening sky, we improvised on the top of a steep rock, while our audience watched from the bottom.

Laban was always there, dancing and improvising with us, encouraging even our sometimes rather primitive and childish ideas. Did he enjoy himself as much as we did?

Happy times, never to be repeated! None of us worried about the future. We did not yet think of dance as a profession. And when Laban said to me, "You are a dancer, you belong to the stage," I did not even believe him.

The name of Laban had become known. His experimental work was no longer ridiculed. The number of students had increased. Plans were made and took shape: Dance theatre. The waves of enthusiasm flowed high. But the disenchantment came over night.

The first World War broke out and left Laban stranded in Ascona. One after the other the students and artists who had gathered around him left. I was the only one who stayed on. There was a queer feeling of emptiness, of insecurity

Orgel-Kohne

Wigman has done considerable group choreography since the war, including Handel's "Saul," 1954 and Orff's "Carmina Burana" and "Catulli Carmina," 1955.

growing in everything and everybody. Even the landscape seemed to have changed, revealing for the first time threatening features behind the mask of its glowing beauty. I occupied a big bare room in an isolated house overlooking the lake. And it still makes me shiver when I think of those restless nights, when I lay awake frightened and overwhelmed by the idea of the war going on, all alone in that silent house which seemed to be haunted by ghosts.

It was during this period that Laban started to work intensely on his dance notation. As there was no one else, I became the mostly docile and occasionally obstinate victim of his theoretical research.

Dear Laban, do you remember how every morning you used to knock at my door, "Here comes the choreographer," how you emptied your bag, and how your papers, covered with hastily scribbled notes and signs from crosses, stars and curves were spread all over the room, leaving me only a small place for the practical demonstration? I can see you sitting there, writing, drawing, thinking, brooding and critically observing my movements, my efforts to grasp your intentions and follow your instructions. Nothing could stop you, no failure ever discouraged you . . .

The result of this hard struggle was the development of his scales of movement (Schwungskalen). The first of these scales consisted of five different swinging movements leading in a spiral line from downward to upward. The organic combination of their spatial directions and their natural three-dimensional qualities led to a perfect harmony. The different movements did not only flow effortlessly from one to the other, they seemed to be born out of each other. To point out their dynamic value they were given names like pride, joy, wrath, etc.

It was hard work for me, too! Every movement had to be done over and over again, until it was controlled, until it could be analyzed, transposed and transformed into an adequate symbol. I have always had a pronounced sense for rhythm and dynamics, and my belief in "living" a movement and not only doing it, was strong. Therefore, my individual way of expression and reaction must have been as much torture to Laban as his indefatigable strive for objectivity was to me.

It needed no more than hearing the word "wrath" for me immediately to go into the most wonderful rage I could get

(over)

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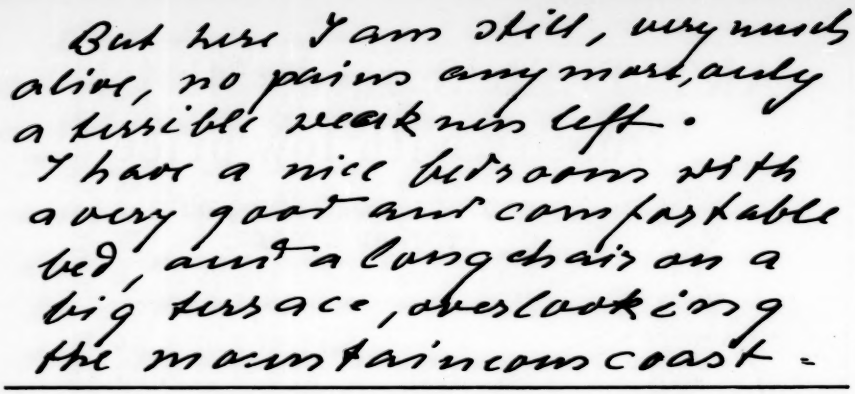
But here I am still, very much alive, no pains any more, only a terrible weakness left. I have a nice bedroom with a very good and comfortable bed, and a long chair on a big terrace, overlooking the mountains and coast.

Above: An excerpt from a recent letter by Mary Wigman to Howard E. Potter (long-standing correspondents, written from Elba, Italy where she was recuperating from an illness late last summer. Note the interesting, forceful script and the fluid use of the English language. Wigman spent a good deal of time in England during her early years, visiting with her sister, who was married to an English professor.

out of myself. The endlessly repeated movement having become more or less mechanical, I was simply delighted to do it for once in a different, in a "personal" way. You ought to have seen Laban's reaction! *His* wrath was even stronger than mine. Only it had nothing to do with his work. Like a hailstorm, it came directly down on me. He called me a clown, a grotesque dancer, and reproached me with my total lack of harmony. He moaned about disturbing his theory by my super-selfexpression, declaring that the movement itself *was* wrath and needed no individual interpretation.

I did not understand at all why he was so upset. Not then! I believe I even hated him at that moment. Did he not try to kill something in me, even the best I had? Inexperienced as I was, I could not know that I was given a really great lesson, one of the most important in my artistic life, never to be forgotten again.

I believe the foundations of my career as a dancer as well as a dance pedagogue were laid in those short moments. Objectivity and responsibility, patience, endurance and self-discipline! How I needed them when I worked on my solo program, when my enthusiasm, my impatience, my passion for expression carried me away . . . when I was tempted to ignore all arising difficulties and complications . . . when it was so easy and seemed so right to jump over empty spots, to glide around dangerous corners, or to fill unexpected holes with hastily improvised movements, so I might go on and lose no time on the necessary but often so tiresome transitions. Or when I was working with a group of young dancers, fascinated and absorbed by the dance idea I wanted to work out with them, their far too individual reaction and interpretation, their misunderstanding of my intentions, even their spontaneous enthusiasm made me lose the track I was following in my mind. If I got impatient or lost my temper, they were terrified, did not react any more, and I could not go on with the work.

Only then I understood Laban's fury and my own terror of it, and understood the young dancers, too, who believed that they were doing their best, just as I had done and felt when I was Laban's pupil. What a struggle, what an inner fight! But

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THANK YOU

Among those who have been very helpful in preparing these DANCE Magazine pages honoring Mary Wigman on her 70th birthday, sharing their precious momentos and offering loving tributes are: Hanya Holm, leading American teacher and choreographer who brought Wigman theory and pedagogy to this country, and through her own creative genius has developed and adjusted them to the American scene; Nancy Brock of Purdue University, Lafayette, Ind.; Kay Brown of Bucknell University, Lewisburg, Pa.; Margret Dietz, University of California, Santa Barbara Coll., Goleta, Calif.; Margaret Erlanger, University of Illinois, Urbana, Ill.; Elizabeth R. Hayes, University of Utah, Salt Lake City; Pola Nirenska, Dance Workshop, Washington, D.C.; Howard E. Potter, New York City; and the "Laban Art of Movement Guild Magazine" in England, to whom we are gratefully indebted for permission to use "My Teacher Laban," presented in its Dec. '54 issue.

what a wonderful, what an adorable fight from beginning to end. And I *had* learned my lesson. I knew that, without killing the creative mood, I had to keep the balance between my emotional outburst and the merciless discipline of a super-personal control, thus submitting myself to the self-imposing law of dance composition.

I stayed with Laban for seven long and hard years (1913-1919). Looking back at them, their hardship is forgotten. They seem to have been very beautiful, very adventurous and incredibly rich. When we parted, Laban knew as well as I did that henceforth I would be able to fight the battle of my life alone, that beloved battle which has ever been and still is: dance.

After many failures, my new solo program given at the civic theatre in Zurich became a great success. Laban came to congratulate me. He smiled and suddenly bent his knee, "Dear Wigman, though there was only one really harmonious movement in your whole program, I admit that you are a dancer, a great one even."

That was Laban, and that was more than thirty years ago. Today I would like to bend my knee before him and thank him for what he has been to me, for what he has given me. *THE END*

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

PART SEVEN: ADAGIO

BY THALIA MARA

Adagio or **adage,** to use either the Italian or the French term, is the name for the slow, controlled and sustained extensions, poses and balances of the ballet dancer. The term is derived from the music to which this type of movement is performed — the **adagio** tempo or slow, sustained movement of music.

Probably the most difficult aspect of ballet technique is the **adagio.** This is not to be confused with "supported classical adagio" or with the acrobatic "adagio" which for years abounded in vaudeville. Supported classical **adagio** or **pas de deux** work, in which the male dancer supports the ballerina as she poses, leaps into the air, and performs multiple **pirouettes,** enhancing her balance, sustaining her flights into the air and making it possible for her to perform feats which would be impossible without his support, is a development and extension of the **adagio** movements which every ballet dancer, male and female, must learn to perform solo.

The study of **adagio** actually begins from the first lesson as the student learns correct body placement and the fundamentals of good balance. It continues by easy stages as the student progresses from simple **developpés** to complicated **promenades, fouettés** and **pirouettes.**

Adagio is a most important part of the ballet class and should never be neglected, for through the study and practice of **adagio** and the struggle to master its difficulties the student acquires poise, balance and strength. In this respect it also has much to do with shaping the dancer's body for as the muscles acquire strength and elasticity they take on a different shape.

In order to perform the **adagio** movements with control, freedom of extension, grace and beauty the dancer must have: (a) perfect body placement; (b) strength in the back, abdominal muscles, thigh muscles and feet; (c) control through the hips; (d) an excellent sense of "line;" (e) balance; (f) good coordination between legs, arms and head.

One can easily see that it takes many years of study to arrive at this point.

Since we have already discussed technical details of execution and have examined the subject of "line" and body positions closely in previous articles, we shall here concern ourselves with the coordination between the movements of the arms and legs.

In the article on **port de bras** I stated that the study of the arms is unfortunately neglected in many ballet schools today. Too many students are unaware of the harmonious coordinated arm movements which must take place as the legs move or jump. While the legs are highly trained, the arms are allowed to move without any thought behind the movement. Yet it is in the use of the arms, torso and head that the grace and personal traits of the dancer are shown. The student must be made aware and conscious of the arms and hands, in movement and repose, at every moment.

This coordination and grace of the arms is most difficult to acquire, taking much more time than the development of good legs and feet. For this reason the correct use of the arms in coordination with the legs and feet, which gives ballet its form, should be begun at a very early stage, as soon as the student has acquired a sense of placement.

For purposes of illustrating the coordinated use of the arms and legs in **adagio** movements I have had our model Mary Vegh, a student of the School of Ballet Repertory, demonstrate a short **adagio** of intermediate grade. If you will follow the pictures in their sequence you will readily see how the arms move as the legs move.

DO'S

Ready to begin: Stand in 5th pos., right foot front, arms in 5th pos. low, head inclined to the left. (See picture 3)

1. **Grand plié** in 5th pos., opening the arms outward as the knees bend and passing through the **demi-plié** as in picture 2.
2. Rise up slowly, passing again through the **demi-plié** and slowly lowering the arms;
3. Finish the **plié** in the starting position with the knees pulled up taut and the arms in 5th pos. low;
4. **Soussus,** bending the body slightly to the left, carry the arms forward. Look into the palms of the hands;
5. Continue the **port de bras** until the arms reach 5th pos. high and the body arches to the right, head inclined to right, looking out to the audience. Balance in this position.
6. Continue the **port de bras** opening the arms outward, lower them to 5th pos. low, at the same time shift the weight to the left foot, lowering the left heel, and point the right foot **sur le cou de pied devant;**
7. **Passé,** leaving the arms in 5th pos. low;
8. Raise the arms to 5th pos. front (Espinosa called this the "gateway" position and this is a very apt name as the arms always pass through this position in their transition from one pose to another) and begin the **developpé en croisé devant;**
9. Finish of the **developpé.** The pose is now **croisé devant.** From the 5th pos. in front the arms have opened right arm outward, left arm upward, to the 3rd or **attitude** position.
10. **Passé,** at the same time lower the left arm in front of the face and the right arm through 5th pos. low so that they both meet again in 5th pos. in front;
11. **Developpé** to 2nd **arabesque** turning the body a little to the left so that the audience sees the profile position, at the same time open the left arm back as the right stretches forward.
12. **Fondu** left leg, turning the shoulders and raising the right arm to **attitude** pos.
13. **Pas de Bourreé dessous** (not shown) to 4th pos. **en croisé.** The arms open outward on the **pas de bourrée** and pass through 5th pos. low. As the right foot passes through 5th pos. on its way to 4th, raise the arms to 4th pos. in front, right arm across body. Pose is preparation for **pirouette en dedans.**
14. **Pirouette en dedans,** arms in 5th pos. high;
15. Close the **pirouette** to 5th pos., left foot front, finishing in a **demi-plié** with the arms low;
16. Straighten the knees ready to begin the **adagio** sequence on the other side.

Since we have already covered, in previous articles, the "DON'TS" of **Port de Bras, Body Positions, Arabesques,** and **Pirouettes,** I do not believe it is necessary to re-state the possible faults in the execution of this **adagio** sequence. By consulting previous issues of DANCE Magazine these faults may readily be found.

In closing this series on Basic Center Practice in Ballet I should like to express my appreciation to the many teachers and students who have written me to express their ideas and to tell me that they have found these articles useful and helpful.

The art of ballet is vast, rich and unlimited in its future potential. Many have contributed to its growth and development. This constant growth continues as teachers and dancers of this generation add their contributions. Every teacher must, of necessity, teach from a personal standpoint if he is to be a really good teacher. We all differ in our tastes and artistic viewpoints to a certain degree. But the future is built upon the past and the student must be imbued with the traditional form of ballet first if the true ballet dancer is to emerge.

So far as possible I have endeavored, in these articles, to refrain from giving personal idiosyncracies and to present the traditional form of the elementary academic ballet technique. Upon this traditional form each dancer builds his or her own personal style and presentation. Every good and understanding teacher will try not to impose personal mannerisms, formed as a dancer, on his pupils, but will try, through the impersonal form and styles of ballet, to develop the differing individualities and personalities of each student. Traditional form **must** underlie the personal style of the ballet dancer. *(Conclusion)*

(New series starts in Jan.)

PHOTOS BY JACK B. MITCHELL

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FROLIC

(continued from page 53)

Doubtless the remarkable display of energy at frontier frolics was partly caused by the presence of a silent but forceful guest—whiskey. From Hell-fer-Sartin Creek, Kentucky, to the plains of Texas, from Louisiana bayous to the red hills of Georgia, whiskey was more common than water—and thought to be healthier. The friendly frontier invitation, "Les licker!" was often extended and seldom refused. Called by such delightful euphemisms as "the stranger" (because it was brought from a distance), or "bald face," or "red eye," whiskey was part of the daily fare, as illustrated by the story of the frontiersman, newly arrived in a settlement, who borrowed a supply of whiskey from his neighbor. When he returned three days later for more, the neighbor questioned the unusually large consumption. The eloquent explanation was "We ain't got no cow." Scientist Thomas Nuttall attended a dance in Arkansas Territory in 1819 and found that "the whiskey bottle was handed around and without the inconvenience of using glasses was passed from mouth to mouth, exempting neither age nor sex."

Whiskey, drunken fiddlers, and fighting led many people on the frontier to condemn social dancing completely. The fiddle itself became an instrument of the devil, and youngsters were forbidden to dance, a ban which they easily evaded by adapting dance figures to play-party games in which they performed the same figures to singing. Such variants—many are still performed in the South and Southwest today—were approved by the pious since the contaminating influence of fiddle, fiddler and whiskey was removed. But rhythm nevertheless crept into the religious services of a number of pious backwoods churches. One preacher explained it this way:

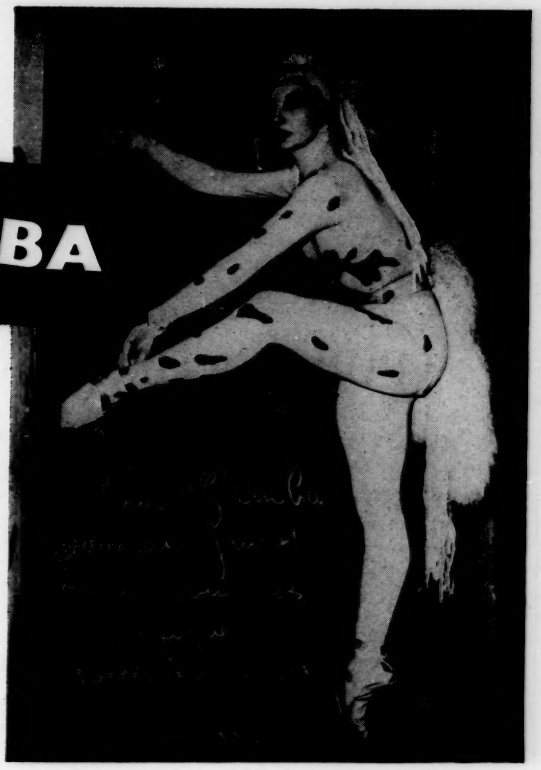
"People from the outside, an' Christians of another faith might think it strange to see dancin' in a church, an' they might want to say that we are carryin' on hyuh the same way sinner folks do wen you find 'um younder to them balls an' cheap picnics wen they takin' they enjoyment; but the kind of gladness that makes these people want to dance in the house of Gawd, ain't the same kind of feelin' *a-tall* them pleasure-seekin' people has when you see 'em get up an' strut." (Botkin, *A Treasury of Southern Folklore*, p. 662).

Another less strict preacher in Arkansas Territory attended all the frolics and encouraged the young people to dance, and after the dance he preached the guests a sermon.

This brief survey of social dancing on the Southern frontier reveals that backwoodsmen played as strenuously as they worked, and that they modified traditional tunes, dances, and musical instruments to meet their needs. Also, it is evident that the frequently cited frontier characteristics of rugged individualism and self-sufficiency became subservient to co-operation when these people met for a dance frolic. Through co-operation for mutual protection, for obtaining food and shelter, and for work, backwoodsmen learned the effectiveness of numbers. Yet within the group they jealously guarded individualism as a right of free men in a free society. Though the frontiersman might feel crowded if his nearest neighbor was closer than ten miles, he would also, as a family in Arkansas once did, walk twenty-five miles to a frolic and stay a week.

Information for this article was obtained from these sources: "The Spirit of the Times," 1830-1850, weekly newspaper edited by William T. Porter, New York, which printed many backwoods sketches; Everett Dick, "The Dixie Frontier: A Social History of the Southern Frontier from the First Transmontane Beginnings to the Civil War (New York, 1948); Beth Tolman and Ralph Page, "The Country Dance Book" (New York, 1937); B. A. Botkin, ed., "A Treasury of Southern Folklore" (New York, 1949); Leland D. Baldwin, "The Keelboat Age on Western Waters" (Pittsburgh, 1941); A. B. Longstreet, "Georgia Scenes" (New York, 1840); R. E. Banta, "The Ohio, Rivers of America Series," (New York, 1949); Donald Davidson, "The Tennessee, Rivers of America Series" (New York, 1946); Eugene C. Barker, ed., "Readings in Texas History (Dallas, 1929); H. Y. Benedict and John A. Lomax, "The Book of Texas" (New York, 1916); "Brokenburn, the Journal of Kate Stone, 1861-1868," ed. John Q. Anderson (Baton Rouge, 1955); "Odd Leaves from the Life of a Louisiana Swamp Doctor," by "Madison Tensas, M.D." pseud. Henry Clay Lewis, (Philadelphia, 1850); and "Richmond Compiler," weekly newspaper published in Richmond, La., 1840-1844.

THE END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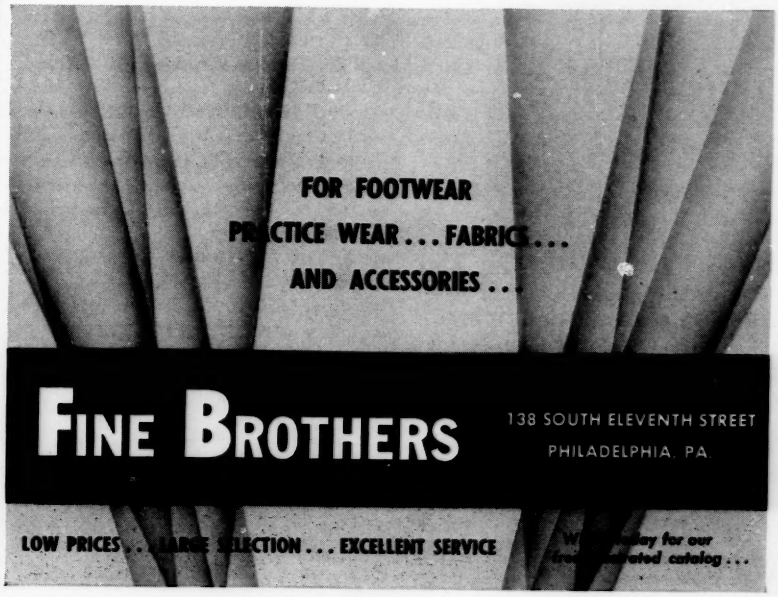
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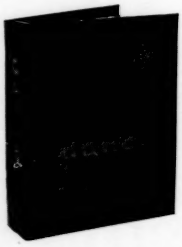

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BY ROSALYN KROKOVER

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BY PAUL DRAPER

and you will be sure to find one that will have just the mood and tempo that you are looking for.

Sometimes you will find that a certain piece will suggest a whole dance to you — an idea you'd never thought of but which suddenly jells as you listen to the music. Then the only work you have left to do is the delightful love's labor of shaping that empty space and putting the sounds where they sound best.

Where do they sound best? A good question. I shall take it up in detail in a later article, but here are some basic principles. You can either follow the rhythm of the beat of the composition or the rhythm of the melody, or you can change from one to the other. In "following" you can put tap sounds exactly with the rhythms or against them. There isn't any place else for them to go. The choice, however, should not be haphazard or accidental and it will be discussed fully.

By far the majority of tap dances are done to popular music even though this constitutes a much more limited field than classical music. There are a number of things to remember when you are looking for a thirty-two bar chorus.

Be True to Your Music

Keep your basic idea in mind and try to find a piece which represents it musically. Then stick to it. Don't be tempted to add eight bars of another piece for a fast finish. If you want to do a fast finish, do a fast dance. If you decide you want to dance a blues, find a good blues and dance it, don't drag in a rumba to "change the mood." All that is indicated by an arbitrary changing of the music in middance is that you didn't know what you wanted to do in the first place and are therefore wasting the time of the audience. They may applaud you but they won't really care.

Orchestrations

You will probably be working in a rehearsal hall with a piano player. If the dance is going to be orchestrated, think about the arrangement as you make up the dance. When the arranger arrives explain exactly what you want and why. If you don't, you'll hear seven brasses blasting in unison while you're doing nerve taps. Remember that an arranger is concerned primarily with how the music sounds from a standpoint of the instruments he has to work with — you must be concerned with not only the sounds of the music but also the musicality of your dance. If you want stop time and a certain phrase sounds great on the piano, then be sure it's done like that in the orchestral arrangement. You'd be surprised at how thunderous stop time can sound if it's playing by an entire band. If the arranger says he'll give you a light rhythmic background, he will probably mean piano, bass and drums. This can make much more noise than you expect. A light rhythmic background is Jimmy Cranford using the brushes alone. Make this clear and you won't be left wondering what became of how it sounded in rehearsal.

Music Is Your Partner

Above all, a dance is not a series of unconnected steps done because they are the only steps you know or because you think they are good steps and will excite an audience. A dance is a dance (like last month). It is a continuous, meaningful line of expression and communication. The arrangement of the music you dance to must have this same quality. It must start, it must go somewhere and it must finish. Music isn't an antagonist to be left wounded and bleeding as you beat your way through an eight bar tag with *a la seconde* turns. It is the most willing and the prettiest partner you'll ever find. It asks only to join you. *THE END*

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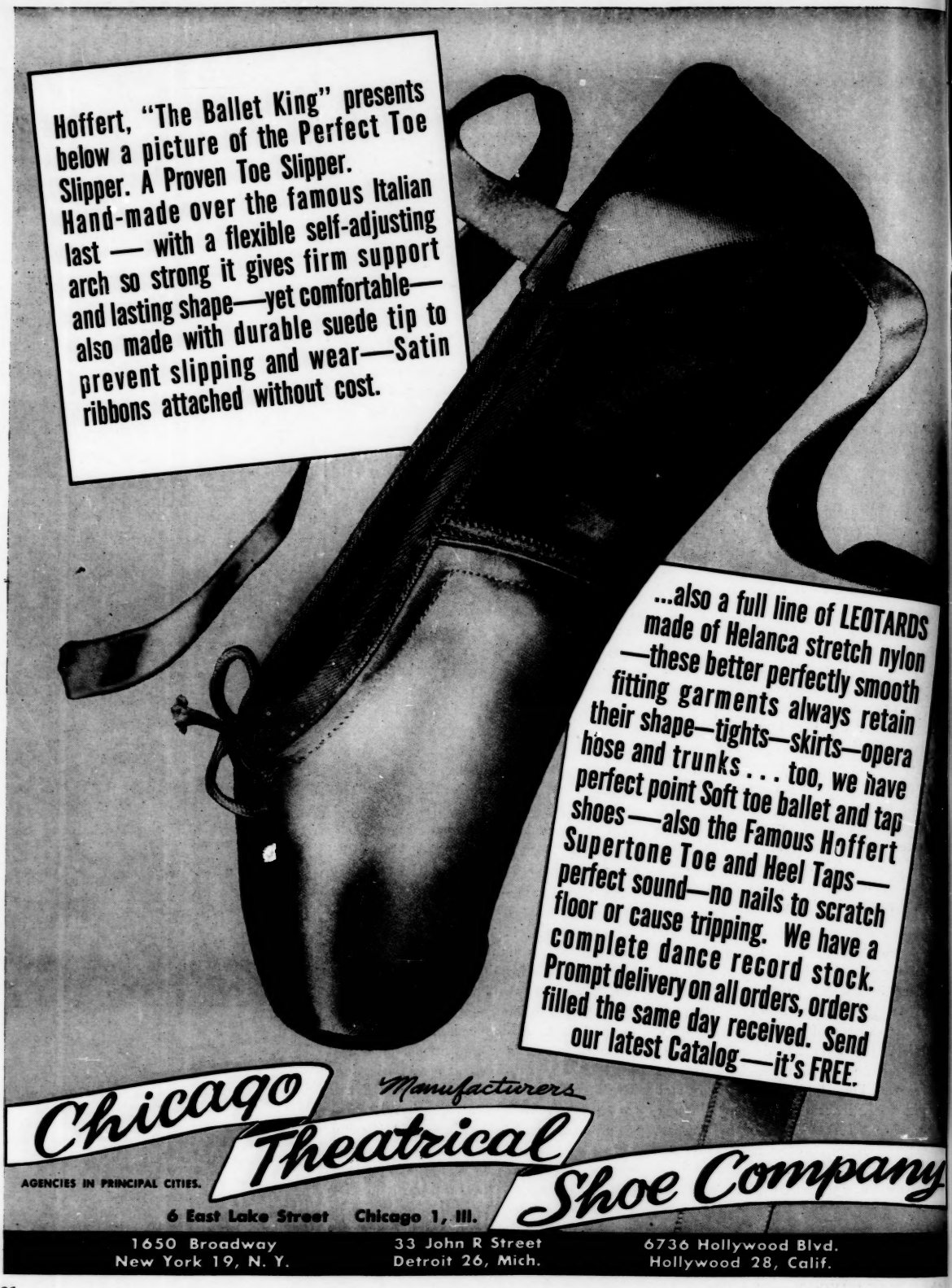
Hoffert, "The Ballet King" presents below a picture of the Perfect Toe Slipper. A Proven Toe Slipper. Hand-made over the famous Italian last — with a flexible self-adjusting arch so strong it gives firm support and lasting shape—yet comfortable—also made with durable suede tip to prevent slipping and wear—Satin ribbons attached without cost.
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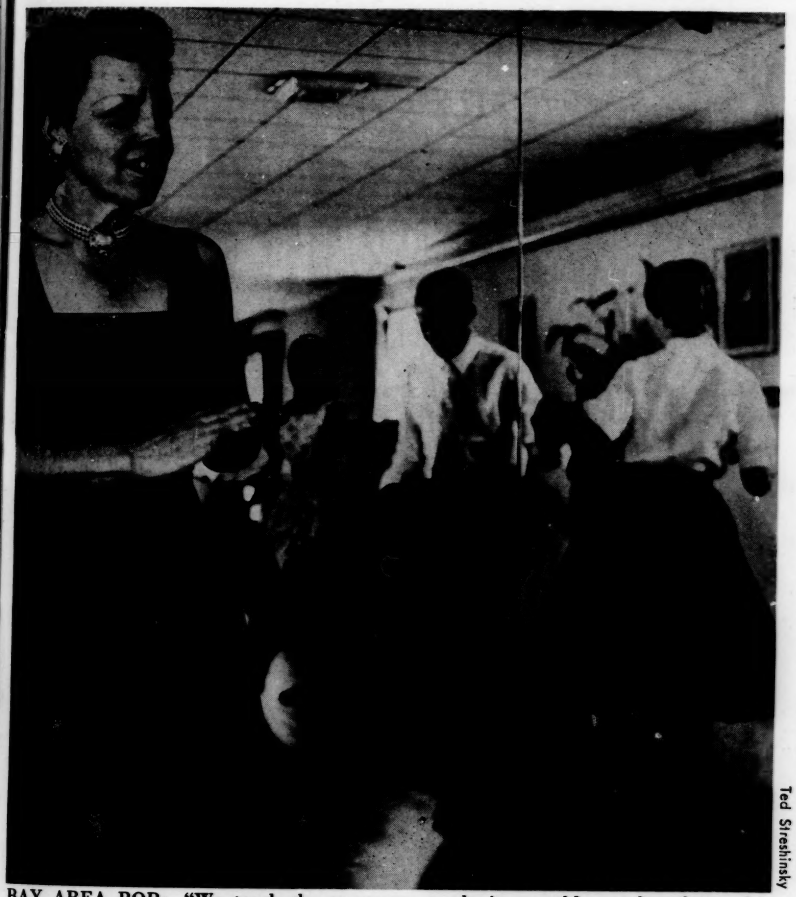


Ted Streshinsky

BAY AREA BOP: "We teach the teen-agers to do it smoothly so that their other dancing isn't ruined," says Gladys Blankenship, Oakland, Calif., teacher shown above. "Each community — and even each school — has its own little style of Bop. The youngsters have lots of fun wearing off that extra energy." *For an account of Bop's first cousin, Lindy, see P. 90. See also Mrs. Blankenship's views as a Westerner sizing up the New York ballroom scene on P. 92.*

FRIENDLY PERSUASION

We diplomatically naive Americans are slowly becoming aware of the friendly feeling toward the U.S.A. resulting from the foreign tours of our ballet and modern dance companies. How about ballroom dancing? Do even its most ardent champions fully appreciate its persuasive values?

A report has come to us about a dancing teacher from Burbank, Calif., who has just returned from Europe — completely overwhelmed. Ronald Mohr went to U.S. bases in Germany to teach in Teen-Age Centers there, several of which serve children of both American and German Armed Forces personnel. The claim that dance is the international language was never more speedily proved. The youngsters' reaction to the latest in American ballroom dancing was instantaneous — and tremendous. The modest three-month project snowballed to the point where this latter day Pied Piper had to give into demands for an unplanned five-city competition.

Mr. Mohr thought he was going to Europe just to do a job. Instead, as he was met by flashbulbs, pursued for radio and TV interviews and lectures, he discovered he was, willy-nilly, an envoy from the American dancing public to the Europeans. Next June he is invited to take a demonstration group, not only to Germany, but also to France, England, Morocco and Libya. His new sponsor? The U.S. State Department.

Maybe before settling down to each Cold War conference the opposing statesmen should be required to participate in a contest in Cha-Cha!

DANCE FLOOR DON'TS

That celebrated team of suave perfectionists, Ruth Harrison and Alex Fisher, have created — especially for BALLROOM U.S.A. — this *Dancer's Easy Guide to Imperfection.*

Photos by Herb Flatow

Don't be a climber.

Don't be a back breaker.

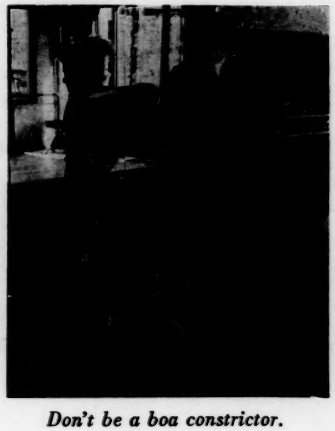
Don't be a Light Brigade Charger.

Don't be a shin barker.

Don't be a drag anchor.

Don't be a show-off soloist.

Don't get too fancy.



Don't be a boa constrictor.

Don't get off the subject.

THE LADY IS AN OPERATOR

Woman Manager Of Indiana Roof Knows How To Get the Timid Souls Dancing

"If you can figure out a way to get them out onto the dance floor that first time . . . if the music is really good, with a clearly audible dance beat . . . and if the ballroom is an attractive, friendly spot . . . *then* you're on the way to victory with those reluctant wall-flower husbands."

These sentiments, based on years of observing the dancing public, plus woman's intuition, come from the attractive lady who operates the popular Indiana Roof in Indianapolis. Mrs. Alice Hendricks is one of the very few lady ballroom bosses in the U. S.

"The very poorest dancer," she says, "who is at least willing to get out there and fumble around until he begins to feel the rhythm of the music, can eventually become a good dancer. A big mistake is made in the propaganda of many dance teachers, who give the impression that a dancer needs to be letter perfect. This notion makes him afraid to get started on his own. It is no more necessary for a dancer to be perfect than it is for a bowler to roll 300, or a golfer to shoot in the low 70's. The real fun is in the participation and the try for perfection. And constant practice is as important as dance lessons."

One effective ruse Mrs. Hendricks uses on the timid souls is old-fashioned square dancing. On Sunday nights the plush Indiana Roof takes on the folksy air of Buttons and Bows. "Middle-aged and old folks show all the zest of teen-agers as they frolic about in the old-time dances. They discover that the dance floor is a place where they, too, can have fun. And before you know it, there they are back on one of our other evenings bravely tackling the Fox Trot or the Rumba," she told us.

There's a moral, in Mrs. Hendricks' view. Ballroom dance forms, she feels, could enjoy just as ready acceptance by the public if these dances were as standardized as square dancing. Many who can't be dragged onto the floor for a ballroom set can be persuaded, once they have learned the patterns, to join in the square dance fun — because they know what to expect, because they know that everyone will dance pretty much the same. With so widely varying dance styles, they don't know what to expect from a ballroom partner.

About the young people she says, "By sticking with one dancing partner all evening, they are missing the opportunity to improve their dancing. In years gone by, their fathers and mothers went to dances in groups, exchanged partners frequently, and thus became better all-around dancers."

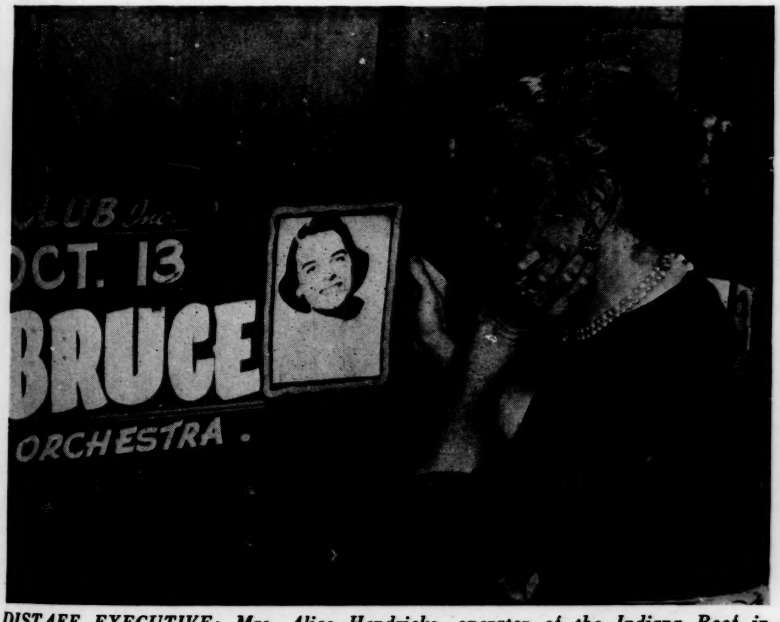
Mrs. Hendricks' entry in the ballroom field was all caused by a piano. Back when she was a young girl, she half-heartedly responded to an ad for a part-time secretarial job at the Indiana Roof. She was kept waiting two hours for the interview. Near at hand was an impressive concert grand which took the eye of the music-loving youngster. Instead of becoming impatient, she grew more and more intrigued with the prospect of working in a business establishment whose furnishings included a grand piano. In short order she was working full-time as secretary and press agent.

In 1939 her employers lost their lease. Not long after, the building owners summoned Mrs. Hendricks back to propose that she, herself, take over the ballroom. She gulped and rashly said yes. "If I'd known then all the problems of being the boss, I'm not sure I would have had the courage."

Her enterprising efforts have made her one of the leaders in the field. This fall her male colleagues re-elected her to the Board of Directors of the National Ballroom Operators Association. The Hendricks regime has made the showplace Indiana Roof also a center for many non-dancing activities, like organizational banquets, fashion shows, and even Pops concerts by the Indianapolis Symphony.

The set-up has proved a happy one. One day in the elevator she chanced to meet a gentleman, newly arrived from Texas, who was manager of the ground-floor theatre. Today he is her husband. Indirectly, he is also a business associate, for it often happens that his movie house serves as "sitter" for children whose mothers and fathers are dancing in the ballroom upstairs.

Recently Mrs. Hendricks learned to her surprise that she has a cousin in Ireland's County Clare — a ballroom operator.



DISTAFF EXECUTIVE: Mrs. Alice Hendricks, operator of the Indiana Roof in Indianapolis, checks a poster for the ballroom lobby.

●

3 NEW "HOW TO" BOOKS

How to Cha-Cha, How to Mambo and *How to Merengue*, by Martin Sterney, are three new arrivals (DANCE MART has them) which might well be added to the bookshelf of any confirmed do-it-yourselfer. Even if zero is the sum total of your knowledge of these dances, you should be able to gain from the books a good understanding of the basic movements, plus some idea of how to start dancing them. The directions are clear and concise and the diagrams are uncluttered. Should your teaching system parallel Mr. Sterney's, they afford ready-made text

books for your pupils. If not, you should find it stimulating to compare his concept with yours. Regardless of any disagreement about details (and when did two dancers every fully agree?), no fault can be found in the manner of presentation of these three dances, and Mr. Sternley's approach could well serve as a model for anyone who contemplates writing a "How To" ballroom dance book. *D.D.O.*

●

LINDY COMES OF AGE

Saga of That Durable Fun Dance Plus Some Basics and Novelty Combinations

BY DOROTHEA DURYEA OHL

Lindy has been with us longer than we realize. Legend has it that way back in 1927 when Lindbergh made his historic solo flight to Paris, the people of New York's Harlem were just as excited as the rest of the world. Would he make it? When the news that he had arrived was announced at the Savoy Ballroom, Harlem's best known dance spot, pandemonium broke loose. People jumped for joy; strangers pounded one another in glee. One young man, overcome by the thrill, took off over the floor, shouting, "Look! Look! I'm flying just like Lindy!" He seized a partner in passing and away they went. The floor soon filled with dancers following his lead, improvising turns and twists of their own, all chanting "Lindy! Lindy! Lindy!" And so it was born.

Up to then Collegiate Shag had been all the go with the young people, but Lindy (or Jitterbug or Jive — all much the same) soon became the rage. And for a long time Lindy was considered the special province of teen-agers. Brave indeed was the person of more mature years who ventured to try it. But the teen-agers of yesterday become the adults of today, and many have never lost their love for Lindy. Next time you're out dancing, look around you. As the band swings into a good solid beat you're sure to see plenty of folks with grey hair (or no hair) joining in the fun.

Naturally, the Lindy of the older dancers tends to be smoother, quieter and more subdued than that of the young Rock 'n' Rollers. But, regardless of age group, the six-count Lindy, or Lindy Six, still tops any other combination in popularity for the jump tunes. According to some observers, California Bop and Be-Bop seem to be just about that same Lindy Six.

Some instructors are reluctant to teach Lindy; they fear it's not quite respectable. Well, of course, there are Lindys — and Lindys, just as there are Mambos — and Mambos. If you deal with teeners and the pre-teens, you *must* recognize its existence. To most of them, dancing and Lindy are synonymous. They are vaguely aware that old people (like their parents!) get excited over odd-sounding names like *Cha-Cha* and *Mambo* and *Merengue,* but that's about all these dances remain to them — names.

The wise teacher can turn this fact to his advantage. Much as one would get a stubborn donkey to move by holding a carrot in front of his nose, the teacher might say: "Let's do a real job of learning the Waltz and the Fox Trot today. The sooner we get those fundamental steps learned, the more time we'll have for Jitterbug. But if all you can dance is the Lindy, and the orchestra doesn't play one, you'll be out of luck."

Many of us have found that the young people are more inclined to listen to Teacher's sage counsel if he proves himself to be not entirely a long-hair, a square, a fuddy-duddy. Teacher continues to show his wisdom by drawing parallels wherever possible. The young student can be told that the Cha-Cha-Cha movement (those three little quick steps) will help in mastering a Triple in the Lindy—they are so much alike, or that many of the Rumba figures closely resemble the Lindy throwouts and break-aways. And it's always an eye-opener when they discover (sometimes when shopping in vain for records marked "Lindy") that their favorite dance is actually just a different form of Fox Trot.

And talking of records, let's. I go for Bill Haley and his Comets on Decca in a big way. Certainly for teaching, and learning, their platters are tops in my estimation. They have a good solid beat that you can't miss. Every one I have has one side slower and the flip side faster — and what an advantage that is! Vocalists' records are not often good for dancing since they are made primarily for listening, and sometimes they hang onto a note like grim death. But Georgia Gibbs cut *Dance With Me Henry* for Mercury last year and stayed right in the groove all the way. It's great for beginners since it's a trifle on the slow side.

For those who don't quite dig Rock 'n' Roll, an oldie of Guy Lombardo's on Decca, called *Tiddley Winkie Woo,* goes over very well, as do Columbia's *Jersey Bounce* by Benny Goodman and *I've Heard That Song Before* by Harry James, and many of Glenn Miller's, like *Sentimental Journey.*

First let's get technical about fundamentals, and then on to the fun of some happy-sounding novelties in Lindy, like *Shorty George; Down, Dora; Boogie Woogie* and *The Wrap-Around.*

WRAP-AROUND: Theone Collins and Kenneth Marshall, both 14-year-old members of John Clancy's Teen-Age Ballroom Classes at N.Y.C.'s YM & YWHA, demonstrate the Lindy Wrap-Around Break.

Lindy is done as Single, Double or Triple Lindy. Single Lindy is rarely used on the dance floor, but is a good foundation for learning. Below we have outlined six-count Lindy in the three styles. Notice that only the slow steps (the first two steps of the Single Lindy Six) are changed to produce Doubles and Triples.

Doubles can be produced in two other ways in addition to the one described: (a) A touch of one foot — usually the ball of the foot — plus a step on the

same foot (sometimes called a Touch or Tap Lindy); and (b) A step on one foot plus a Touch or Dig — again usually the ball of the foot — with the other (sometimes called Dig Lindy).

The Triple somewhat resembles "step, ball change" in tap dancing. All three steps of the Triple are very small, with the weight well over the balls of the feet and the knees relaxed and easy.

The starting position in Lindy usually differs from the Closed Pos. used to begin most other dances by being a slight variation of the Semi-Open Pos. (See Ballroom Dictionary, DANCE Magazine, July, 1956.) In at least one instance, however, a convention teacher has advocated using one Lindy Six in Closed Pos. to get into Jitterbug Pos. for the second Lindy Six.

Lindy style is always relaxed and easy, whether using Doubles or Triples, which are absolutely interchangeable, since they have the same foot and tempo value.

One last word on the music. It has been said that the difference between Rock 'n' Roll and other forms of Fox Trot music is that in R 'n' R the second and fourth beats of the measure are accented (what musicians call a strong back beat), while the more customary Fox Trot accent falls on the first and third beats. In any case, while dancing Lindy, we use all the beats of every measure 99 44/100% of the time.

LINDY SIX

Single

MAN		GIRL	
Fwd. L	1, 2	Fwd R	1, 2
Bwd R	3, 4	Bwd L	3, 4
Bwd L, ball of ft	5	Bwd R, ball of ft	5
Step in place R	6	Step in place L	6

Double

Bend knee slightly on Cts. 2 & 4

MAN

Fwd L, ball of ft	1	Double L
Drop L heel	2	
Bwd R, ball of ft	3	Double R
Drop R heel	4	
Bwd L, ball of ft	5	
Step in place R	6	

GIRL

Fwd R, ball of ft	1	Double R
Drop R heel	2	
Bwd L, ball of ft	3	Double L
Drop L heel	4	
Bwd R, ball of ft	5	
Step in place L	6	

Triple

MAN

Fwd L	1	Triple L
Close R (almost)	and	
Fwd L	2	
Bwd R	3	Triple R
Close L (almost)	and	
Bwd R	4	
Bwd L, ball of ft	5	
Step in place R	6	

GIRL

Fwd R	1	Triple R
Close L (almost)	and	
Fwd R	2	
Bwd L	3	Triple L
Close R (almost)	and	
Bwd L	4	
Bwd R, ball of ft	5	
Step in place L	6	

Triple and Double Combined

Bend Knee slightly on Ct. 4

MAN

Fwd L	1	Triple L
Close R (almost)	and	
Fwd L	2	
Bwd R, ball of ft	3	Double R
Drop R heel	4	
Bwd L, ball of ft	5	
Step in place R	6	

GIRL

Fwd R	1	Triple R
Close L (almost)	and	
Fwd R	2	
Bwd L, ball of ft	3	Double L
Drop L heel	4	
Bwd R, ball of ft	5	
Step in place L	6	

See what you did in that last one? You did a Triple with one foot and a Double with the other. Remember we said they were absolutely interchangeable. And don't forget that slight bend of the knee in the Toe-and-Heel Double as the heel touches the floor. Also remember that you can produce Doubles in two other ways. You can put them together to suit your fancy. What we have described is the most popular way of combining them.

So much for fundamentals. Now for something I picked up from watching the kids. It is definitely not recommended for "white glove" classes, as you will see when you get to Cts. 3 & 4. It is:

DOWN, DORA

Separation Pos., partners facing each other. Each turns first slightly right, then slightly left. I've never seen it done in less than 8 Cts., but anything is possible in Lindy.

Jump on both ft, knees slightly bent, turn 1/8 right	1, 2
Slap floor in front with palms of both hands	3, 4
Straighten up with 4 side-to-side gentle hip movements	5, 6, 7, 8

Repeat above 8 Cts. in opposite direction.

BOOGIE-WOOGIE

Separation Pos., partners facing each other. Each moves bwd.

Both clap hands	1
Both jump bwd quickly, man landing first on L, then immediately on R (Girl jumps R, L)	and 2

Repeat above as many times as desired. Usually completed in 6 or 8 Cts.

SHORTY GEORGE: Theone and Kenneth show how Lindy partners approach each other from Separation Position with Shorty George. *(see p. 92)*

To use both *Down, Dora* and *Boogie-Woogie*, any combination that will place the couple in Separation Pos. will serve as a starter; for instance,

LINDY SIX THROUGH THE ARCH

Each partner does one Lindy Six, using Doubles or Triples. Man does his Lindy Six in place, while leading his partner—after releasing his R arm from her waist—through the arch on 1st 2 Cts. (she moves under and through the couples' clasped hands). He then releases her R hand on Ct. 6, placing couple in Separation Pos. The girl does her Lindy Six thus:

Fwd R, Double or Triple, through the arch, and turn ¼ right	1, 2
Bwd L, Double or Triple, turn ¼ right to face partner again, almost at arm's length	3, 4
Bwd R, ball of ft	5
Step in place L	6

Note: *Lindy Six Through the Arch* is also used to place couple in L Hand Clasp Pos., in which case the man retains girl's R hand in his L, on Ct. 6. It is also possible to get into 4 Hand Clasp Pos. through its use—i.e., in addition to retaining girl's R hand on Ct. 6, man reach-

es for girl's L hand with his R. The most usual method, however, is this: When partners approach each other (from any position in which there is distance between them) partners then assume 4 Hand Clasp Pos. instead of Jitterbug Pos. or Closed Pos.

Partners return to Jitterbug Pos. or Closed Pos. with *Shorty George* or any other combination that will bring them together again. If partners approach each other with a series of forward Doubles, Tap or Touch Doubles are more suitable than Toe- and Heel — Doubles or Dig Doubles.

We are indebted to the well-known New York City teacher, John Clancy, for the following descriptions of *The Wrap-Around Break* and *Shorty George*, which he presented this summer to the Dance Masters of America. Mr. Clancy, you will note, uses the Tap Double in his outline.

WRAP-AROUND BREAK

Start in 4 Hand Clasp Pos. Keep 4 hands joined throughout.

BOY

L tap-step in place. Loop L hand over girl's head. R arm around girl's waist	1, 2
R tap-step bwd in Wrap-Around Pos.	3, 4
L bwd rock, R in place	5, 6
L tap-step, R tap-step in place. Turn girl *out* under L arm. End in 4 Hand Clasp Pos.	1, 2, 3, 4
L bwd rock away from girl, R fwd	5, 6

GIRL

R side tap-step turning to left "under the loop." L hand at R side.	1, 2
L bwd tap-step in Wrap-Around Pos.	3, 4
R bwd rock, L in place	5, 6
R tap-step, L tap-step. Turn right "under the arch." End facing partner in 4 Hand Clasp Pos.	1, 2, 3, 4
R bwd rock, L fwd	5, 6

SHORTY GEORGE

Start in Separation Pos., partners facing each other, Both travel fwd to Closed Pos. (6 steps).

L, R, L, R, fwd with both knees bent. Both index fingers point to floor.	1, 2, 3, 4
L, R, fwd straightening into Closed Pos.	5, 6

Contra or same shoulder movement may be used.

If you'd like us to, we'll do more of this in future issues. Anyway, have fun, young people—of all ages!

BALLROOMS ON B'WAY

Going Dancing in Gotham the First Time — A Californian's Impressions

BY GLADYS BLANKENSHIP

I've always wondered how it would seem to be a stranger, alone in a strange ballroom, in a strange city. This summer I found out — in New York City, which I visited for the first time. It was a little startling at first to see the gentlemen looking us ladies over, at a range of about four feet, much as though they were appraising race horses before placing a bet. It would have been fun to have a pocket full of $10 bills to hand out to each man willing to take a chance and ask me to dance. But, being just a hard-working dance teacher from Oakland, Calif., I wasn't able to be that grand.

Seriously, however, I found — as I suspected I would — that people, and particularly those who love to go dancing, are much the same everywhere — cordial and friendly.

While the people seem the same, there are marked differences between New York dancing and what we see out West. I was impressed, first, by how many different dances are performed in the East, and by the expert execution of the Latin-American ones, which, though they have been introduced through teachers' conventions, have not really caught on in California. Manhattan ballroom patrons obviously have really studied Mambo, Cha-Cha and Merengue, and very few are guilty of doing Fox Trot steps to these rhythms.

In New York, when the orchestra strikes up a Lindy, almost everyone, young or old, joins in. In our territory, those who wish to do Lindy get themselves off into a corner, or even off the floor proper, to escape the wrath of the non-jivers. It was a delight, also, to see the fast-moving Peabody dancers circling the floors of the Times Square dancing establishments, and to note that those who did not wish to participate cheerfully cleared the floor to give the Peabody fans a fast track. In Bay Area ballrooms, the Peabody, which calls for such exertion, has long since disappeared.

New York ballrooms are smaller than what we are accustomed to, and it was a surprise to discover that, in such an enormous city, the three principal ones are all within a block of one another. I was struck by the dignified beauty of the Arcadia, with its handsome octagon-shaped floor and its attractive lighting effects. The floor of the famous Roseland seemed disappointingly narrow. Both have facilities for two orchestras and continuous dancing, which in general is not the case in the San Francisco region. The practice of admitting ladies free on middle-of-the-week evenings is a feature I've never encountered on the Coast, although some do offer the ladies a lower priced ticket.

In the Bay Area there are five large ballrooms: Sweet's, Ali Baba and Sands in Oakland; and El Patio and the Avalon in San Francisco. Our younger set ladies who go to a ballroom for an evening of dancing are likely to dress more as if it were a special occasion, many wearing ballerina-length formals. In New York custom appears to favor the "date dress."

The majority of patrons of Arcadia and Roseland, I gathered, fall within the 30-50 age bracket. The average age of ballroom "regulars" out here is probably somewhat higher, with many steady enthusiasts in their 70's. On certain nights at Sweet's and El Patio, old-fashioned dances (Polka, Military, Three Step, Spanish Waltz, Varsovienne, etc.) are interspersed with the modern tempos. For those who enjoy a little sashay-ing as a change of pace, folk dance records are played during intermission at Sweet's.

But, returning to recollections of Manhattan, that same friendly spirit of the New York dancing public carried over to Eastern dancing teachers. At their convention, officials and teachers of the Dance Educators of America made this non-member outsider (I'm Dance Masters of America) feel completely welcome. Their classes, meetings and forums were smoothly run and offered excellent material and lively ideas.

I came away feeling that New York is only a little distance away. We dancing teachers are always devising "mixers" to get people together. But the common bond of dance is in itself a marvelous "mixer."

●

BALLROOM DANCE NEWS

BALLROOM OPERATORS' CONVENTION:

"At least the kids are dancing again. Rock 'n' Roll could be a help in bringing the dance business back with the youngsters." This opinion was expressed to DANCE Magazine by the nation's best-known dance band leader, Lawrence Welk, at the joint convention in Chicago of the Nat'l Ballroom Operators Assn. and the Dance Orchestra Leaders of America, Sept. 24-26.

"I doubt if Rock 'n' Roll would have come into existence, he added, "if we orchestra leaders—myself included—had kept a danceable beat. By giving in to arrangements which favor vocal stylists who like to sing behind the beat, many of us lost the true dance tempos, which is what the dancing public wants to hear."

"I'll tell you why Lawrence is enjoying his fantastic success," said Tom Archer, founder of NBOA, who was sitting nearby. "It's because he's the hardest worker of them all. He doesn't play and run. He spends hours and hours studying his audience."

The ballroom industry's important leaders were gathered in Chicago for a discussion of problems, to hold elections, and to witness the first annual Nat'l Dancing Championship competition sponsored by NBOA. Most significant forum topic was the formulation of a program for teenagers in public ballrooms.

In one session, DANCE Magazine Editor Lydia Joel spoke to the membership to explain the purposes of the new BALLROOM U.S.A. supplement to the magazine and to discuss its relationship to the activities of the ballrooms.

All incumbent officers were re-elected, and one new directorship was created, to which Jack Petrill, mgr. of the Arcadia in N.Y.C. was elected. Officers are: Vic Sloan, of Pla-Mor, Lincoln, Neb., Pres.; Carl Braun, of the Commodore, Lowell, Mass., VP; Joe Malec, of Peony Park, Omaha, Treas.; Kirk Hayes, of Ali Baba,

SHALL WE DANCE? Lydia Joel, Editor of DANCE Magazine, and dance band maestro Lawrence Welk, of TV renown, *take time out for a Waltz during the Sept. joint conventions of the Dance Orchestra Leaders of America and the Nat'l. Ballroom Operators Assn. in Chicago.*

ALL-AROUND WINNERS: Thomas P. Hoey and Jean Mudloff, both of Chicago, were adjudged All-Around Winners of the 1st annual Nat'l. Ballroom Operators Assn. Dancing Championships at the Sept. 26 finals in Chicago's Aragon Ballroom.

Oakland, Calif., Exec. Sec'y. Otto Weber, of Des Moines is Managing Sec'y.

The dance contest finals, held in Chicago's Aragon Ballroom were under the direction of Mr. Petrill. Judges were Irene Castle Enzinger, Louise Ege and Don Ford. Fox Trot Div. winners were Jack Kelly and Mildred Grmek, of Elizabeth, N.J.; another N.J. couple, Michael Russo and Ruth Evans, both of Newark, won the Tango prize; New Yorkers Biogio Brunoforte and Prudence Costa were the Waltz winners; and George and Elsie Anderson of Milwaukee won the Polka contest. All-around winners were Thomas P. Hoey and Jean Mudloff of Chicago. 2nd place went to Duke and Babe York, of Whittier, Calif., who were heavily favored by the audience.

SO. CALIF. BALLROOM NOTES

Non-professional devotees of Merengue, who have danced it in the East and in Fla., as well as teachers, are complaining of the difficulty in getting orchestras to play Merengue music in Western dancing spots . . . The front-page story in the Wall St. Journal on the "vast industry" of ballroom dance instruction was read with great interest on the West Coast. Figures quoted could be augmented by several millions more by inclusion of the popular "club" type of instruction in hotels, country clubs, etc. These stress the social amenities and do not fall into the category of studio instruction.

Elisa Ryan, who has begun her fall schedule of Westside Cotillion classes in Beverly Hills, this year is adding the Valley Cotillion in No. Hollywood . . . Brownee Brown has opened the 6th season of her Santa Monica Jr. Assembly . . . Estelle Adair and Gene Parker have been given a unique assignment by a Los Angeles parochial school—teaching ballroom to 5 classes of 250 freshmen boys . . . Mildred Stover's Peninsula Cotillions in Palos Verdes resume this month.

The Silverado Ballroom in San Diego has begun a series of contests due to run 27 weeks . . . Carmen Carlos and Vince Scillato, and Gwen and Allan Scott, Cavalcade winners from San Diego are off for the Nov. Harvest Moon Festival contest in Chicago . . . Chloe and Derrall Call this season inaugurate their new $100,000 studio building in Long Beach, where 60 groups a month will meet, with membership ranging from 100 to 120 in each group . . . Jerry Williams, Laguna Beach instructor, just back from Hawaii, reports extraordinary dexterity in Mambo by residents of Maui and Kauai.

Katherine Sheehy

NO. CALIF. BALLROOM EVENTS

The Nov. Dance of the *Albany Ballroom Dance Club* takes place Nov. 17. This group is typical of the clubs in this area which developed, first from depression-time WPA recreational activities, then from dance classes organized by the Calif. Adult Education Dept. Its activities are regarded as enough of an asset to the community that the club is permitted use of public school facilities . . . The *Rigadoons*, another dancing club, which began as an activity of Standard Oil employees, give their 2nd Fall dance Nov. 10 at the Richmond Women's City Club . . . The Golden Gate Chapter of the *Nat'l Smooth Dancers* hold their Thanksgiving Dinner Dance Nov. 17 on Treasure Island in S.F. Bay . . . The El Cerrito Recreational Dept. has begun a series of ballroom classes for adults, with Babette Carey as instructor . . . Jean O'Connor and her assistants are conducting the Adult Dance Classes at the Berkeley YMCA.

Gladys Blankenship

AROUND THE COUNTRY:

Harry A. Roberts, owner of La Fiesta Ballroom in Kansas City scheduled a special birthday party Oct. 21 for Mrs. Viola Steel at the ballroom's regular Sunday "over 30" matinee. Mrs. Steel, who remains an avid enthusiast for dancing, is 90. Besides a large birthday cake for the guest of honor, La Fiesta provided cake for all its "over 30" customers, many of whom are in their 70's.

In New York, *The Dancers*, a socialite group of 170 dance fans who gather once a month at the St. Regis Hotel to dance to Lester Lanin's music, have begun their 9th season. Organizer is Mrs. Conrad Thibault.

In St. Louis, the Robt. Cowles School of Dancing and the Casaloma Ballroom jointly presented a *Latin* Fiesta Sept. 29. Paul and Charlene and a group of 30 dancers performed Cha-Cha, Samba, Tango, Rumba, Merengue and Calypso. An *American Night* is planned for Jan.

The Fred Astaire Dance Studios have been holding regional conventions of executives and teachers. Mid-West representatives met in Chicago Oct. 6 & 7, and the Eastern meeting was in NYC Oct. 13 & 14.

MODEL PROMOTION IDEA: Floretta Baylin, who directs the Ballroom Dept. of the Dorminy Studios, Winston-Salem, N. C., has been including a popular "extra" with her classes. She has taken a leaf from the book of her own daughter, who, during her schooling in New York, enrolled in a modeling school — not for professional reasons, but for extra grooming and grace. For the young ladies in her ballroom classes, in which etiquette is a major feature, Mrs. Baylin gives as a free bonus a once-a-month Saturday morning class called "Modeling for Self-Improvement." With the glamorous label of "modeling," the girls are delighted to learn how to walk, how to sit, how to wear clothes, how to do their hair, how to make up, etc. Students keep notebooks with material from fashion magazines, and at the end of each term a prize is given for the best book. Local TV has spotlighted the activity. Mothers, even more pleased than the girls, have been besieging Mrs. Baylin to invent some type of project in the social amenities for boys.

Photo courtesy N.Y. Daily News

POLKA, EXHIBITION STYLE: Winners in the Polka Div. of the N.Y. Daily News' 1956 Harvest Moon Ball competition were Georgina Phillips, a secretary, and Henry Kobasky, a school teacher, both of B'klyn.

BALLROOM DICTIONARY

BY DOROTHEA DURYEA OHL

Drawings by DOUG ANDERSON

POLKA STEP

A polka step is fundamentally the same as a two-step, but preceded by a hop:

L Forw (or backw)	*R Forw (or backw)*
Hop R (and)	Hop L (and)
Side L (1)	Side R (1)
Close R (and)	Close L (and)
Forw (or backw) L (2)	Forw (or backw) R (2)

(N.B. The above can also be counted 1, 2, 3, 4.)

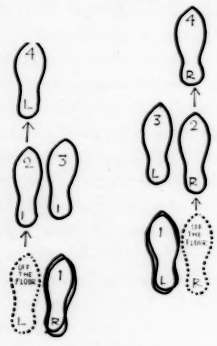
L Forw Polka *R Backw Polka*

Combining Forms: Polka Box Steps

Box steps in polka follow the patterns of two-step boxes *(see Oct. '56 issue)*.

To travel—or to progress around a room—partners may assume, for example, the R hand clasp position, moving forward. This is usually referred to as the "Progressive Polka Step" which, as the directions below indicate, follows almost the same structure as the Forward Polka:

R Forw Progressive Polka



L Forw Progressive Polka

L Forw Prog. Polka	*R Forw Prog. Polka*
Hop R (and)	Hop L (and)
Forw L (1)	Forw R (1)
Close R (and)	Close L (and)
Forw L (2)	Forw R (2)

This step can be executed backward also, but is done so infrequently. The first movement (count of "and") of a polka step is generally performed in any one of the following ways: hop; a skid (like a buck or chug from tap dancing) in the direction toward which you are moving; a lift; or a raise.

VIENNESE WALTZ STEP

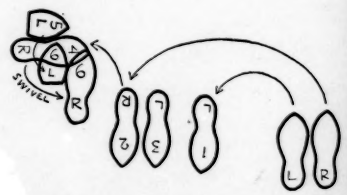
It is possible to dance to the faster tempo of typical Viennese waltz music by using regular waltz steps done much more quickly. This gives a rather bouncy, lively style, and is more properly referred to as a German or Scandinavian waltz. But the true Viennese Waltz, is made up mainly of many consecutive, progressive turns (to left or right) with a few other movements introduced for the sake of variety and of providing the dancer with opportunity to catch his breath. It is characterized by an extremely smooth style.

Viennese Waltz Pattern for a Left Turn

(First 3 counts make ½ of the turn, last 3 counts complete it.)

Man

Forw L, turning left (1)
Side R (2)
Close L (3)
Backw R, turning ¼ left (4)
Touch L (ball of ft.) beside R (5)
Swivel ¼ left on both feet, resume weight on R (6)



Man's Viennese Waltz Pattern, Left Turn

Girl

Backw R, turning ¼ left (1)
Touch L (ball of ft.) beside R (2)
Swivel ¼ left on both ft., resume wt. on R (3)
Forw L, turning (4)
Side R (5)
Close L (6)

(For the Viennese Waltz pattern for the right turn, reverse the above directions.) You will notice that when the man is doing the waltz step, the girl is doing swivel turns, and vice versa.

(continued from page 6)

Oct. 21 at the invitation of the **Boston Dance Teachers' Club** . . . 1957 officers of the **Cecchetti Council of America** are: **Virgiline Simmons**, Pres.; **Marjorie Hassard**, 1st VP; **Enid Richardeau**, 2nd VP; **Jack Bickle**, 3rd VP; **Jane Moffett Miller**, Treas.; **Leona Lucas**, Corres. Sec'y; **Gertrude Edwards Jory**, Rec. Sec'y; **Sylvia Hamer**, Registrar. West Coast rep. is **Olga Fricker**.

One-day sessions of the **Chicago Nat'l Assn. of Dance Masters** at the Hotel Sherman in Chicago are scheduled for Nov. 4, Feb. 3, Apr. 7 . . . The **Okla. Assn. of Dance Masters**, member of CNADM, has elected the following officers: **Raymond Smith**, Pres.; **Phi Delta Lee Neal**, VP; **Sally Shepard**, Sec'y-Treas.; **Mary Petit**, Sgt. at Arms . . . Oct. 21 meeting of the **Dancing Masters of Wisc.** in Milwaukee featured a forum on organization of civic ballet companies. Classes were taught by **James Rozannas, Richard Verhoeven, Virginia Lee Kehl, Georgette Werner** and **Louise Ege**.

First meeting this season of the **Penna. Assn. of Dancing Teachers** was Oct. 14 in Phila., with **Hilda Butsova, Elma Shaw, Casamieri, Penny Davis** and **Patti Ann Rita** on the faculty . . . Officers of the **Dance Teachers' Club of Conn.** are **Ann Pimm**, Pres.; **Betty Ann Centina**, 1st VP; **Dolores Parisi**, 2nd VP; **Doris E. Gibbons**, Sec'y-Treas. Group held an open session in Hartford Sept. 23, with **Joseph Levinoff, Jane & Roye Dodge** and **John & Kiki Clancy** as instructors . . . Next teacher session of the Boston chapter of **NADAA** will be Nov. 25 at the Bradford Hotel.

SCHOOLS AROUND THE COUNTRY

"Ballet Etudes," the performing concert group of the **Academy of Ballet Arts**, Elkhart, Ind., directed by **Nadine Thornton**, are presenting a program including a 2-act "Nutcracker," "Les Sylphides," and Miss Thornton's "Pas de Six Classiques" Dec. 1. The group made a 170-mile bus pilgrimage to see the Oct. 13 perf. of the Royal Danish Ballet in Detroit . . . The **Georges Milenoff School of Ballet**, Coral Gables, Fla., has established 32 scholarships, available to ballet, Spanish and modern dancers. Mr. Milenoff plans to organize a new ballet co. in the Miami area which would include these scholarship students . . . **Victor Moreno** of Ballet Russe was a recent guest teacher at Chicago's **Allegro School of Ballet**. Allegro student **Jan Mockus** will choreograph dances for Chicago's new Repertory Theatre Co.

Pasadena teacher **Evelyn LeMone** is presenting a concert Nov. 24 in which her students will appear in Donald Journeaux' "Pineapple Poll," as well as in a series of modern numbers . . . **Alicia Langford's Boston Ballet Co.** has begun rehearsals for a tour of Mass. and Conn. Her **Boston Ballet School**, which has 4 branches is sponsoring the Nov. 3 lecture of **Ninette de Valois** . . . The **Michael Richards School of Creative Dance** is holding ballet, modern and ballroom classes in 4 Conn. cities: E. Norwalk, Rowayton, Noroton and Ridgefield . . . The **Modern Dance Center** of the Minneapolis YWCA has inaugurated 2 new courses: Basic Dance Composition, and Intermediate Technique and Improvisation for Lay Dancers, taught by Dir. **Gertrude Lippincott** . . . Former Met Opera Ballet dancer **Barbara Jean Noel** has opened a dance school in Prescott, Ariz.

The **Arts & Crafts Center**, Pittsburgh, is offering modern dance classes with **Gail Blank, Ruth Levy Westerman** and **Rose Anne Serrao**, and ballet classes with **Karl Heinrich**. Mr. Heinrich is also teaching ballet in the Adult Hobby Classes of Carnegie Inst. . . . **Jimmy Payne, Janie Newcome, Ernest Geibel** and **Nacho Moreno** are on the fall faculty of the **Penthouse Studio** in Chicago . . . **The Dayton, O., Theatre Dance Group**, directed by **Josephine Schwarz**, danced excerpts from "Coppelia" in the Sept. dedication programs of Dayton's newly renovated Memorial Hall . . . 1956 scholarship awards of the **American School of Dance**, Hollywood, Calif., went to **Vicki Higdon, Lois Johnson, Marilyn Morris, Dave Mayo, Carolyn Curry** and **Howard Henderson**.

LABANOTATION NEWS

Ann Hutchinson (see p. 36) has returned to England to continue her research activities under a Rockefeller Foundation grant . . . **Bobby Hoenig** and **Judith Bissell** are notating **Danny Daniels** "Jazz Fugue," performed last year in the Phoenix Theatre's "Littlest Revue." Miss Bissell is also notating **Anna Sokolow's** choreography and staging of the NYC Opera's production of "L'Histoire du Soldat" . . . **Gertrude Edwards Jory** is this month presenting Labanotation for consideration by the board of the **Cecchetti Council of America** . . . Among students at the Labanotation School conducted by the **Dance Notation Bureau** are **Karen Bogren** of the **Royal Swedish Ballet**, teacher-choreographer **Robin Gregory**, and **Bill Mahoney** of the Shriner TV show.

SOUTHERN CALILFORNIA NOTES

So. Calif. schools had the enviable opportunity of presenting their students to thousands of LA County Fair visitors Sept. 14-30. Among the many participating were the **Val Moore Hawaiian Hula Nani Troupe**, Anaheim; **Lylah School of Dance Art & Theatre Arts Studio**, El Monte; **Mme. Calhoun Dance Studio**, Paramount; **Shirley's Studio of Dance & Lockwood School**, Baldwin Park; **Veloz & Yolanda**, Hollywood; **Crandall Dance Studio**, Gardena; **Ruth's Studio of Dance & MacKown School of Dance**, Rialto; the **Jr. Federation of Folk & Square Dancers of So. Calif.; Irene's Pink Slipper Dance Studio**, Fontana; **Potosky & Solita Ruiz Dance Studio, Bebe Carpenter Theatrical Studios, Jose Cansino Spanish Dance Studio** and the **Baker Dance Studios**—all L.A.; **Continental Dance & Model Studio**, Ontario; **Altadena Dance Theatre; Norton Studio of Music and Dancing**, Southgate; **Personality Talent Studio & Pauline Wood Dance Studio**, Whittier; **Myra School of Dance**, Yorba Linda. At the Fair, the new jazz sensation, **Luis Arcaraz**, presented **Lucerito Barcenas** as singer-dancer; Hopi and Navajo Indians danced at each rodeo performance; and many of the public schools chose one form or another of dance as their exhibit subject for the Junior Fair.

Kathy Davis is giving children's workshop classes at the Theatre, Long Beach . . . **Bobby Burgess & Barbara Boylan** (TV's Mickey Mouse Show dancers) featured at Lakewood Plaza Festival, which also ran a teen-age dance contest judged by **Mr. and Mrs. James Wilson** of the **Naples School of Dancing** . . . **Antonio Triana** guest-starred **Amparina** at the L.A. Philharmonic Sept. 29. Co. included **Lupita Ysais, Rita Vega, Mariana, Elisa Gitana, Irene Romero, Roque & Juan Talavera**.

Long Beach dancer **George Keris** featured in the "You're the Top" sequence on the Cole Porter TV spectacular . . . Continuing its master lesson program, **Long Beach Dance-Drama Center** presented No. African dancer **Robert LeHouse** Oct. 6. LeHouse will give So. Calif. concerts with **Aurora Quevedo, Connie DuVal, Walter Mayfield, Jimmy Green** and Jamaican drummer Louis Brown in his co. He then goes to Washington, D.C., as delegate to the All-African Student Union of the Americas . . . **S.F. Ballet** will be seen in "Fallstaff," "Aida," "Il Trovatore" and "Boris Godunov" during L.A. season of the S.F. Opera.

CHICAGO NEWS

The Lyric Opera season got under way Oct. 10 with a tosh opening at which Society pretty well snowed under Puccini's "Girl of the Golden West" ("Annie Get Your Gun" in Italian). **Ruth Page** is again dance director of the opera. Most interesting ballet assignment is a new staging of "La Traviata" which will have dance introduced in a number of scenes in which it did not figure previously. One of the longer opera ballets not produced often is that in "Andrea Chenier," for which composer Giordano provided lovely music. Soloists for the Lyric Ballet are **Barbara Steele** and **Kenneth Johnson**.

The **Ballet Guild of Chicago** has its annual Young Artists of the Dance pro-

(continued on page 97)

DANCE SCHOOLS

CALIFORNIA

Michael Briganto Dance Studio
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles DU 8-8055

Bebe Carpenter Studio of Theatrical Arts
Tap - Ballet - Toe - Acrobatic - Baton
2807 W. Florence, Los Angeles 43

Joseph Rickard School of Russian Ballet
Audrey Costello — Ballet Theatre
Studio: 2520 W. 7th St.
Los Angeles DUnkirk 4-7328

Lemone Studio of Interpretive Ballet
Studios: Pasadena—1702 Lincoln Ave.
Arcadia—324 S. First St., Call SY 4-7265

Eva Lorraine (Mordkin) Classical Ballet
Director California Children's Ballet
Studio: 18½ W. Colorado, Pasadena
DU 4-9172, SY 3-4498

Mason-Kahn Dance Studios
Ballet, Tap, American Jazz, Acrobatic
1125 Market St., S. Fr. 3
UN 1-2110

SF Conservatory of Ballet & Theatre Arts
Beginner Thru Professional
Public Scholarship Competition
1638 Market St., San Francisco JO 7-3377

COLORADO

The Ballet Theatre School
Denver Branch
Francesca Romanoff, Director
1318 Lincoln Street, Denver

Vera Graham Plastic Ballet Studio
Plastic, Dramatic, Natural & Toe
1400 Josephine, Denver, EA. 4789

CONNECTICUT

Ballet Studio of Stamford Approved by
S. Hurok World Famous Impresario
Simon Semenoff — Jeanette Lauret
Ballet for Beginners thru professionals
14 Suburban Ave., Stamford FI 8-9829

FLORIDA

Thomas Armour — Ballet
2973 Coral Way, Miami
8027 Biscayne Blvd., Miami

Georges Milenoff School of Ballet
Approved for non-immigrant alien students
251 Palermo, Coral Gables Ph HI 85462

Royal School of Dance
534 Chase Ave., Winter Park
2207 Edgewater Drive, Orlando

ILLINOIS

Armstrong-Reed Studio
Bernadine Hayes, Director
Ballet - Tap - Character - Hula
7002 N. Clark St., Chicago, 26 She. 3-0752

Gladys Hight School of Dancing
Cecchetti Tech; Ethnic: Modern
162 No. State St., Chicago RA 6-7231

Berenice Holmes School of Ballet
184 West Washington Street, Chicago

Edna L. McRae School of the Dance
410 South Michigan Ave., Chicago 5
Webster 9-3772

Ruth Page
135 So. LaSalle St.

Neil Peters School of Dance
Ballet - Interpretive - Spanish - Tap
Approved for G.I. Training
879 N. State WH 4-3677 DE 7-9133

North Shore Academy of Dance & Theatre Arts: *G.I. Approved*
1054 W. Wilson Ave., Chicago 40

John Petri Ballet School
Ballet — Character — Interpretive
218 S. Wabash Ave., Chicago

Bentley Stone-Walter Camryn
School of Ballet
185 W. Madison St., Chicago 2

INDIANA

Academy of Ballet Arts
Nadine Thornton, Artistic Director
"Ballet Etudes," Teenage Concert Ensemble
527½ South Main, Elkhart

Jordan College of Butler University
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

IOWA

Betty Mae Harris School of Dance
Member of: CNADM, DEA, DMA
Boone & Perry

KANSAS

Wichita School of Fine Arts
Aline W. Rhodes, Youth Culture Dept.
226 N. Broadway, Phone 4-1309

KENTUCKY

Courtney School of Dance
Ellis Obrecht, Director
304-308 Norton Bldg., Louisville 2 JU 7914

MASSACHUSETTS

The Beacon School of Classical Ballet
Cecchetti Method; Character & Mime
7-11 Beaver Place, Boston LA 3-7373

Boston Conservatory of Music
26 Fenway, Boston
Dance Dept., Jan Veen, Director
Modern—Ballet—Composition—Style
Academics—B. F. A. Degree

Alicia Langford Boston Ballet School
Complete Classical Training
93 Mass. Ave., Boston CO 6-5015

Mme. Tatjana Baboushkina-Vasiliauskas School of Ballet
126 Mass. Ave., Boston TA 5-3175

MICHIGAN

Armand School — *Ballet - Voice - Dramatics*
Violette Armand B.D.A., Donald Armand, B.D.A. 2657 W. Grand Blvd., Detroit 8

Ravanal School of the Dance
"Ballet Carnival" — A Junior Company
19603 Mack, Grosse Pointe 36 TU 4-4340

Nicholas Tsoukalas Dance Studios
Greek Classic—Cecchetti Ballet—Character —Spanish (Home Study Castanet Playing)
11332 Woodward, Detroit 2 TO 8-1879

MISSOURI

Conservatory of Music of Kansas City
Dept. of Dance — Tatiana Dokoudovska
Ballet - Toe - Character - Adagio
4420 Warwick VA 6644

Flaugh-Lewis School of Dance
All Branches of The Dance
1111 E. 62nd St., Kansas City HI 7434

Modern Dance Dept. of St. Joseph
Paul Chambers-Clifford Kirwan, Instructors
Modern-Ballroom-Exhibition Ballroom
Y.W.C.A. 8th and Jule 2-4481

Myldred Lyons Studio of the Dance
Ballet - Tap - Acrobatic
RKO Missouri Theatre Bldg., Kansas City

Ruth Shafton School of Ballet
Ballet, Toe, Toe Adagio, Character
213 E. Gregory, Kansas City DE 5964

NEW YORK

Albert Butler School of Dancing
Teachers' Ballroom Material
113 W. 57th St. PL 7-6660

Dick Andros Studio of Dance
Ballet - Modern - Tap
353 6th Ave. (near 4th St.) OR 5-8418

Byrnes and Swanson, DEA, DMA, B.D.A.
Ballroom-Material for Teachers
846 Flatbush Ave. BU 2-7383
Air Conditioned

Carlos Cortés
Spanish 'Flamenco' Dance
Studio #601 - Carnegie Hall AT 9-9783

Eve Gentry
Technique-Improvisation-Concerts
268 W. 47 St., MU 9-8264; JU 6-7947

J. C. H. Dance Center of Brooklyn
Alan Banks — Director
7802 Bay Parkway BE 2-8050

Helene Veola
Spanish and Flamenco
234 West 56th Street CO 5-1328

Jay Dance Notation—*Lessons include movement analysis and style awareness*
Leticia Jay, 10 E. 85 St., NY 28, RH 4-7588

Frances Masin School of Dance. *Ballet and Modern. Classes in Tarrytown and N.Y.C.*
15 North Broadway, Tarrytown. ME 1-3130

Modern Dance School, YM & YWHA
Doris Humphrey, Director TR 6-2221
Lexington Ave. & 92nd St., N. Y. 28

Scarsdale Dance Studio
Carol Kelly, Director
134 Garth Road, Scarsdale SC 5-3966

OHIO

Marie Bollinger Vogt
Toledo Ballet Workshop
2211 Jefferson Avenue, Toledo CH 3-9333

Anneliese von Oettingen School of Ballet
Ballet - Character - Acrobatic - Tap
2425 Gilbert Ave., Cincinnati 6

Josephine and Hermene Schwarz
Ballet and Modern Dance
Memorial Hall, Dayton AD 1562

OKLAHOMA

Robert Bell School of Dance
Former Soloist "Original Ballet Russe"
600-A N. Hudson, Oklahoma City

TENNESSEE

Albertine School of The Dance
3325 West End
Nashville 7-6661

Jane Shillinglaw
School of Ballet
1507 21st Ave. S., Nashville

TEXAS

Jeanne School of Dance
Classical Ballet — Tap — Ballroom
Modern — Acrobatic — Jazz
2177 Portsmouth, Houston

Frances Putnam Studios of Dancing
Ballet - Ballroom - Tap - Teacher Training
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gram the aft. of Nov. 25 at the 8th St. Theatre.

The **Chicago Dance Council's** 1st meeting of the season, Oct. 21, was to feature original works by creative dancers, with stress on modern dance, which has not had adequate encouragement here for some years . ... The **Stone-Camryn Ballet** is planning a series of children's programs for the pre-Christmas week. Mr. Stone's "Little Match Girl" will be included.

"The Boy Friend," with most of its original cast intact, is doing quite well at the Blackstone. Even those of us who find the Charleston an offensive dance enjoyed the show's deceivingly bland satirization of the era. Actually, **Ann Wakefield**, coyly perching on pointes at intervals in a mock production number, tells more about the state of musical comedy dancing in the Twenties than does the Charleston. **Millicent Martin** and **Bonnie Field** make that slinky tango the top dance in the jolly musical. Dancers in addition to Wakefield, Martin and Field, include **Ann Sharma, Margery Gray, Eddie Bell, Mel Davidson, Jerry Newby, Eric Berry, Inga Rode, John Ray, Joyce Crane, Anne Jones** and **Ethelyne Dunfee.**

Paul Hartman is dancing again, in "Hey Day," the musical revue in the Palmer House's Empire Room. **Rod Alexander** staged and choreographed. With his attractive partner, **Betty Luster**, Hartman does some satires on ballroom dance. Alexander has set several excellent ensemble numbers in modern jazz style. The best dance, understandably, is a duo in the manner of his own work with **Bambi Linn.** Set to "Red, Red Ribbon," the dance is performed very well by **Patsi King** and **Lou Christofer. Grace Genteel** and **Mickey Calin** do a torrid take-off on Calypso called "Cuba-Ooba-Ooba," and a handsome quartet made up of **Mary Ann Lajoie, Shirley DeLancey, Keith Willis** and **Robert Holland** illustrate some foibles of acting. *Ann Barzel*

BOOK NEWS

Angna Enters has written the article on Pantomime for the forthcoming new edition of the Encyclopedia Britannica . . . "American Folk Tales and Songs" by **Richard Chase** was published recently in a New American Library Signet Key edition. The book represents a selection of very interesting tales, ballads, songs, hymns, games and country dances.

NEWS FROM DENVER

The Denver **Ballet Theatre School's Workshop Group** performed at the Theatre Arts Symposium. Alex Murphree represented the dance on panel discussions of the arts in relation to the community. The Workshop Group and the **Children's Dance Theatre of Denver U.** were scheduled to perform Oct. 26 at the Intermountain Theatre Arts Convention at the BT School. **Vera Sears** was announced to speak on dance enducation.

Jane McLean is teaching modern dance to children and adults at Calvary Episcopal Church . . . **Freda Harris** has the children's classes at the **Rhoda Gersten School of Modern Dance** . . . **Martha Odom** is choreographing 2 works for rhythm choir to be seen at the Tri-State Conference of the Methodist Students' Union next month . . . At the recent Japanese Trade Festival, **Kanna Ishii**, modern dancer from Japan, presented 2 solos, "Country Girl" and "Nostalgic Memory," the latter being particularly impressive. Students of **Mrs. N. Tsunoda** performed Japanese classical dances with great charm. Most memorable performing in the festival was that of **Yuriko Ariki** in her portrayal of "Urashima," the Japanese Rip Van Winkle.

Rhoda Gersten

DALLAS NEWS

Ann Etgen, former pupil of **Virginia Self, Nikita Talin** and **Jurgen Pagels**, signed for the **Metropolitan Opera Ballet** . . . **Paula Tennyson**, also a Talin pupil and formerly with **Ballet Theatre**, has joined **Ballet Russe** . . . Tyler Dancer **Chele Graham** has the role of Gladys in the B'way production of "The Pajama Game" . . . **Kitty Malone**, Ft. Worth dancer, named winner of Starlight Concert Scholarship . . . **Paul Southerland**, pupil of **Jack Harwood** and **William Dollar**, has joined the **Royal Winnipeg Ballet** . . . 13-year-old **Karen Diane Brock**, of Ft. Worth, pupil of **David Preston** at Texas Christian U., awarded a scholarship from **Merriem Lanova**, Dir. of **Ballet Celeste** in San Francisco.

The **Edith James Alexandra Danilova Dance Theatre** made its 1st appearance Oct. 18 and 19 at the Rose Festival in Tyler. Group performed excerpts from **Wilson Morelli's** "Masquerade Suite," and a specialty number was danced by **Jack Harwood** and **Alfreda Millat. Georgiana Edgeley** and **Don Greer** were also featured in co. *Toni Beck*

NEWS FROM CANADA

A new version of Stravinsky's "Les Noces" marked the debut in Montreal of a new co. entitled **Les Grand Ballets Canadiens.** Founded by **Ludmilla Chiriaeff**, this group appeared last year as Les Ballets Chiriaeff. During the past 4 years they have danced mainly on the French and English networks of CBC-TV. Principal dancers are **Irene Apine, Jury Gotschalks, Eric Hyrst, Eva von Gencsy, Christina Macdonald** and **Edith Landori.** Of the works in the 1st program, "Les Clowns" was most successful, and "Les Noces" most exciting. With the aim of setting right the "excessive modernism" of Nijinska's original, this new version of "Les Noces" is a folk ballet in which the close association of words and dance gave it a masque-like quality.

Montreal now boasts 2 companies. While the Grands Ballets group is based on classic traditions with influences of folk dancing and mime, the other co., the **Montreal Theatre Ballet**, founded by **Brian Macdonald**, is devoted to theatricalism with influences of jazz and modern dance.

The **Nat'l Ballet of Canada** leaves its home base in Toronto Nov. 5 for an 18-week tour of central Canada and the U.S. which opens in Hamilton. New ballets this season are **Ray Moller's** "La Llamada" and **Grant Strate's** "The Fisherman and His Soul."

A dispatch from Winnipeg reports that **Nenad Lhotka**, who quit as ballet master of the **Royal Winnipeg Ballet** following disagreements with **Ruthanna Boris**, has taken a job in the railway freight sheds there. This, he says, will keep him in condition until he can open a dance school. "Lifting freight? It's nothing compared to some of those ballerinas," he said. *Frank A. Coleman*

NEWS FROM GERMANY

This year's Berlin Festival offered much of interest to ballet lovers, not the least impressive of its features being the fact that dance invaded the neighboring arts to such a strong degree. "Measure for Measure," for instance, had a clearly choreographic design. The **Compagnie Jasques Fabbri** from Paris in "La Famille Arlequin," and **Jean-Louis Barrault** in Jean Vauthier's monodrama, "Fortissimo, ou Le Personnage Combattant" provided another sort of danced spectacle. Nearer to actual ballet was the world premiere of Hans Werner Henze's opera, King Stag," adapted from Gozzi. Its fantastic plot calls for a parrot and a stag to be interpreted by dancers. At the Stadtische Oper these rewarding parts were entrusted to **Friedel Herfurth** and **Wolfgang Leistner.** Choreography was by **Gustav Blank.**

Ballet came into its own with a double bill at the Stadtische Oper. Supervised by **Tatjana Gsovsky**, the 2nd act of "Swan Lake" was done on traditional lines. The whole effort was somewhat uninspired. This was followed by Boris Blacher's "Moor of Venice." Mme. Gsovsky wrote practically a new libretto, a considerable improvement on Erika Hanka's original script. Her choreographic treatment was vehement. The dramatic idea is splendidly realized by the pair of star-crossed lovers, **Gisela Deege** and **Gert Reinholm**, with Reinholm in particular leaving a deep impact in his fury.

Dance Theatre-Berlin, on the eve of a new tour of West Germany, appeared in 3 new Tatjana Gsovsky ballets. They show this choreographer on a new path toward greater musical sensibility and a more fluid continuity of movement. Schumann's "Symphonic Etudes" had an in-

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spired and marvelously performed pas de deux for **Irene Skorik** and Reinholm. Other solos were entrusted to **Pepe Urbani, Manfred Taubert, Ulla Paulson** and **Janet Sassoon** (whose brisk, edgy temperament adds a welcome new color of personality to this ensemble). Next came **Heinz Friedrich Hartig's** "The Gate," an episode from the Trojan War, in which the dancers have some extravagant, neatly solved tasks: they represent the sea, the gate, the horse and the war. Against this is set the story of Helen and Paris. **Giselher Klebe's** "Fleurenville," which finished the program, has a highly poetic libretto, choreographically realized rather half-heartedly. In the story of an Army deserter returning to a French village in search of his loved one, Skorik and Reinholm dance with feeling and tenderness. The co. has definitely progressed since its 1st appearance just a year ago.

Next came the **Ballet Espanol Ximenez-Vargas** from Madrid, which scored a minor triumph. Germany has not yet seen any of the major Spanish companies and so it easily succumbed to the austere charm of these 10 dancers, whose program is a lesson in cultivated taste. For me it was an experience of thorough delight.

I wish I could say the same of the premiere of the **N.Y.C. Ballet.** But there were several handicaps: a much too small stage, an ill-chosen program ("Serenade," "The Duel," "Pas de Dix"—without **Tallchief,** who has not come to Berlin, and "Symphony in C.") The co. was not technically in the form remembered from former encounters. Nonetheless, **Balanchine** and his solo dancers, especially **Hayden, LeClercq, Wilde, Eglevsky** and **d'Amboise** got a very warm reception, which will undoubtedly become more so as they go into more familiar works.

According to latest reports from Munich, **Alan Carter** has quit his post as ballet master of the Bayerische Staatsoper, due to disagreements with the management. Classes are given now by his wife, **Joan Harris,** and reports say that guest choreographers will be invited for new productions.

Horst Koegler

REPORT FROM MEXICO

Tamara Toumanova and **Vladimir Oukhtomsky** gave a series of performances to big houses at the Bellas Artes. "Salome" was new, but it resembled everything else on the program, in that the dancing was so "outsize" that one couldn't see the sincerity, however misguided, lying beneath . . . **Jean Leon Destine** has had enormous success at the very swank Versalles . . . **Marianela de Montijo** and her Spanish Ballet presented a season at the Fabregas. It was sharp, spectacular, but utterly lacking in the essence of Spanish dance.

John Fealy

NEWS FROM LATIN AMERICA

BRAZIL: As it was everywhere else in So. America, the **Peking Opera** (see P. 21) was sensationally successful here . . . **Nina Verchinina** is preparing a season with her pupils and several guest artists . . . Recent weeks have seen performances by **Enid Calaza Sauer's Ballet Artistico Brasilero** . . . **Leonide Marrine** returns to Rio to direct the Teatro Municipal's season. It is to be hoped that his work will be more successful than what was given last year.

Sylvio Wanick-Ribeiro

ECUADOR: There was excellent audience response for the 6-performance season of the **Casa de la Cultura's Ballet** in Guayaquil. The co., directed by **Ileana Leonidoff,** has improved considerably and now tours the provinces.

Julio Castro Franco

CHILE: The **Sulima Classical Ballet** presented "Les Sylphides" in a version that could best be described as fair.

ARGENTINA: There comes a time each year when Buenos Aires becomes an int'l dance capital. This season's high point is Oct. and early Nov., during which the following exciting fare is scheduled: 2 **Janine Charrat** ballets at the Colon, where she is guest choreographer, the **Peking Opera,** the **Grand Ballet du Marquis de Cuevas** and the **Chilean Ballet** . . . During the past month, in spite of a performance at the Colon ("Swan Lake," "Estancia," "Gaite Parisienne"), the moderns provided most of the news: **Renate Schottelius' Contemporary Dance Goup** appeared in Buenos Aires, while **Ana Itleman's** and her dancers left for a tour of Brazil. **Otto Werberg's Teatro del Ballet** presented a recital which also included classical numbers choreographed by **Vassili Lambrinos.**

Hans Ehrmann-Ewart
"BALLET"

REPORT FROM NEW ZEALAND

The dance scene of neighboring New Zealand, except for occasional visits by the **Borovansky Ballet** from Australia, has until recently been a desert. A 3-month tour has revealed two important dance innovations there. While there are a number of good dance teachers in N.Z., their students have had to go abroad for professional experience. It is to the credit of those teachers that there are 5 New Zealanders in the **Sadler's Wells Ballet: Rowena Jackson, Alexander Grant, Byron Ashbridge, Yvonne Cartier** and **Sally Lewis.**

First important development is the formation of the nucleus of a **Nat'l Ballet** by **Poul Gnatt,** former soloist of the **Royal Danish Ballet** (he is the brother of **Kirsten Ralov,** who has just been with the Danish co. in the US). Gnatt began his group in 1954 with a modest contingent of 4, who toured in excerpts from "Napoli," "Giselle," etc. In 1955 the group numbered 7 and toured 4 months under the auspices of the Regional Council of Adult Education. Now, with the same sponsorship and a small Gov't subsidy, they have grown to a co. of 10, with full-time contracts and a performing season of 9 months. In the repertoire are Bournonville's "La Conservatoire," "Coppelia," "Petrouchka," excerpts from "Swan Lake," and several works by Gnatt including "Four in a Glass House." So far touring is in the rough, with Gnatt himself driving a trailer unit and all the others helping with the hard work of scenery and costumes.

The other major development is the establishment of a dance course as a accredited major subject—at the Phys. Ed. school attached to the U. of Otago in Dunedin. It began in 1953 when **Margaret Erlanger** of the U. of Ill. paid a year's visit to Otago as a Fulbright Exchange Professor, and when New Zealander **Annette Golding,** following study in Europe, took charge of all dance work. The school makes dance the most basic subject in the field of movement. All students must learn—and learn to teach—folk dancing of many countries (including square dance calling), ballroom dance, and contemporary dance. Work includes history and evaluation of dance.

In Australia, the Borovansky Co. is in recess until some time next year. The **Katherine Dunham Co.** is happily playing to enthusiastic houses in Sydney.

Beth Dean

NEWS FROM ITALY AND PORTUGAL

MILAN: There are 105 schools in Milan where dancing is taught, and an official figure lists the total number of dance schools in Italy at 500. However, Dalcroze and other forms would account for another 500 classes attached to private schools, colleges and convents. Unofficially it is calculated that 40,000 study dancing each year in Italy. This figure excludes professional classes of the schools in the opera houses . . . Former Sadler's Wells star **Violetta Elvin,** who has opened a new school in Naples, has had many offers from opera houses who want her as dancer and choreographer . . . The Piccolo Teatro Citta di Milano has opened its new ballet school, under the direction of **Rosita Lupi** . . . The **Ballets Africains of Keita Fodeba** was an artistic, if not a box office success here . . . **Pearl Primus & Co.** were a huge success in every way.

VENICE: The short season of the **NYC Ballet** at La Fenice opera house brought packed houses in spite of high prices.

LISBON: The Conservatoire here, for the 1st time since it was founded a century ago, is admitting boys to dance classes. Also the **Bailados Verde Gaio** has opened a special free ballet school for boys . . . TV has finally been introduced in Portugal, and the 1st experimental programs have used dance talent from various schools.

Luigi Gario

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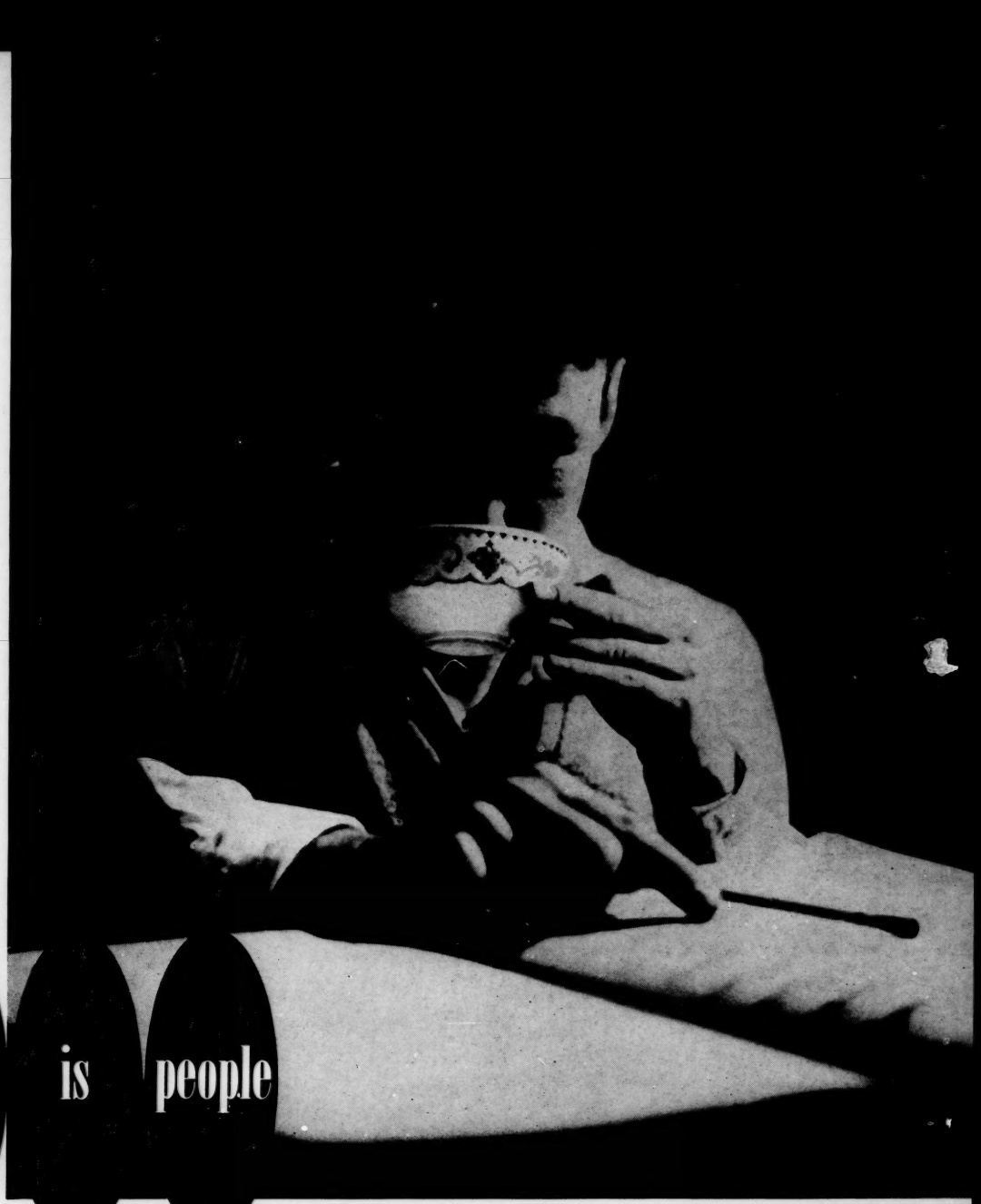

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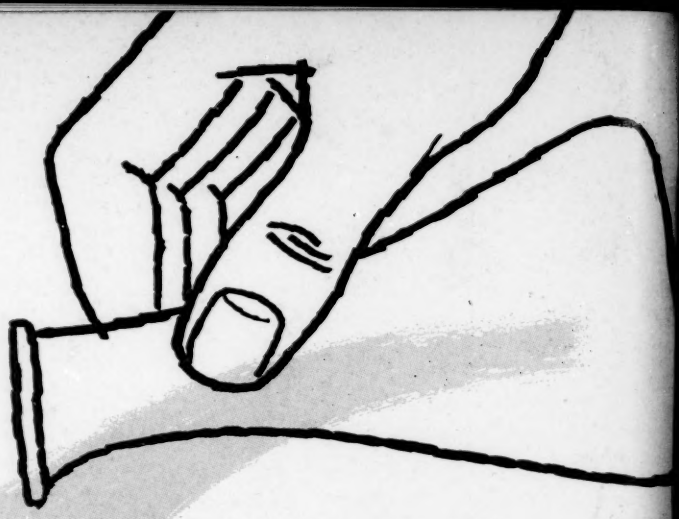

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